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# FRENCH BOOKS

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FRONTISPICE.



# Ensuyt Ogier Le Dannois Duc de Dānemarche: qui

fut lūg des douze pers de Frāce. Leql avec le se-  
cours & ayde du Roy charlemaigne/ chassa les  
payens hors de Rōme Et remist le pape en so sie  
ge Et fut lōg tēps en faerie puis reuint Comme  
vo<sup>s</sup> pourres lire cy ap̄s en ce p̄sent liure      xxxiiij



Title-page from OGIER LE DANOIS. With 40 Woodcuts.

Paris, Veuve Trepperel & Jean Jehannot (1515).

See Item No. 518.

No. 484

Xmas, 1926

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# FRENCH LITERATURE

(BEFORE 1700 A.D.)

## 1 ABARBANEL (JUDAH).

Philosophie d'Amour de M. Leon Hebreu, Traduite d'Italien en Françoy, par [Denis Sauvage] le Seigneur du Parc Champenois.

*Title within woodcut border.*

FIRST EDITION. 8vo. *Calf, gilt lines on sides.*

Lyons, Guillaume Rouille and Thibauld Payen, 1551. £15 15s

"*Leo Hebraeus, otherwise known as Judah Abravanel, physician, philosopher and poet, was born in Lisbon in the second half of the fifteenth century, and died in Venice in 1535. He accompanied his father, Isaac Abravanel, when the latter went to Spain and afterwards to Naples, and became physician in ordinary to the Spanish Captain-General Gonsalvo de Cordova. Thence he went to Genoa, and later to Venice, where he finally settled. His most important work, 'The Dialogues of Love,' written about 1502, was published in Rome in 1535. The lofty platonie spirit with which it is endued made it very popular. In the space of 20 years it went through five editions (in Italian), and was translated twice into French, three times into Spanish, and once into Latin."*"

One of Ronsard's *Odes* (V. 7) is addressed to Charles IX. of France *en lui donnant au Leon Hebrieu*. Ronsard also mentions Hebraeus in a sonnet (*Oeuvres*, ed. Blanchemain, I., p. 419). The importance and interest aroused by Judah Abarbanel's book is shown by the fact that two different translations were published in France in 1551, Pontus de Tyard being the author of the second.

## 2 ACADEMIE.

L'Academie Des Modernes Poetes François, Remplie des plus beaux Vers que ce siecle reserve à la posterité. A M. de Nerveze.

Small 8vo. *Boards.*

Paris, Anthoine du Brueil, 1599.

£15 15s

From the Prosper Blanchemain collection.

Contains poems by Sponde, Du Perron, Passerat, Bertaut, La Roque and others, several of which are not otherwise available.

## 3 ACEILLY (CHEVALIER D').

Diverses petites Poésies du Chevalier d'Aceilly.

12mo. *Calf, three gilt lines on sides, gilt back, g. e., by Dunézat.*

*Paris, imprimées chez André Cramoisy, rue Saint Jacques, au Sacrifice d'Abraham, proche la Poste, 1667.*

*Avec Privilege du Roy. Et se donnent au Palais.* £10 10s  
From the Prosper Blanchemain collection.

It is believed that the words *Et se donnent au Palais* were taken seriously by the public. At any rate, they were promptly suppressed by the publisher and are to be found in extremely few copies.

## 4 ÆSOP.

*Les Fables et la Vie d'Esop, Phrygien, traduites de nouveau en Françoy selon la verité Grecque.*

*Printed in "caractères de civilité" (script type).*

12mo. *Olive morocco, gilt lines on sides, g. e., by Bauzonnet.*

*Antwerp, Jehan Bellere, de l'imprimerie d'Amé Tavernier, 1561.*

(SEE ILLUSTRATION, PLATE NO. I.).

A very pretty little book.

From the Firmin-Didot collection.

£31 10s

## 5 ALBERTI (LEONE BATTISTA).

*Hecatophile, De vulgarie Italien tourné en langaige Françoy. Les fleurs de Poesie Françoyse.*

12mo. *Bound by Ducastin in brown calf, g. e.*

*Paris, Galliot Du Pré, 1534.*

£40

From the Prosper Blanchemain collection.

This publication of the famous Paris Bookseller, Galliot Du Pré, is not known to Tilley, who has published a list of Du Pré's publications in his *Studies in the French Renaissance.*

A manuscript note by Blanchemain suggests that Mellin de St. Gelais may be the translator.

## 6 [ALCHEMY.] La Metallique Transformation.

Contenant trois anciens traictez en rithme Françoise, A Scavoir,

La Fontaine des amoureux de science: Autheur I. de la Fontaine.

Les remonstrances de Nature à l'Alchymiste errant: avec la responce dudit Alchym. par I. de Mung. Ensemble vn traicté de son Romant de la Rose, concernant ledict art.

Le Sommaire Philosophique de N. Flamel. Avec la deffense d'iceluy art, & des honestes personnages qui y vacquent: Contre les efforts que I. Girard met à les outrager.

16mo. *Old French blue morocco, broad ornamental border on sides, inside dentelles, pink silk end-leaves, g. e. (by Bradel).*

*Lyons, Pierre Rigaud, 1618.*

£12 10s

This charming little volume contains Jean de la Fontaine's "Fontaine des Amoureux," the "Remonstrances" of Jehan de Meung to the "Alchymiste Errant," a lengthy extract from the Romant de la Rose and the celebrated alchemical work of Nicolas Flamel: "Le Sommaire Philosophique."

From the libraries of Charles Nodier, Adolphe Audenet and Robert Hoe.

## 7 ALEXANDER OF TRALLES.

L'onzième livre d'Alexandre Trallian, traittant des Gouttes: traduit de Grec en François par M. Sebastien Colin, medecin à Fontenay.

Avec une briefve exposition d'aucuns mots, pour facilement entendre l'autheur, faitte par le Translateur. Plus, la pratique et methode de guerir les Gouttes, escritte, par M. Antoine le Gaynier, traduitte de Latin en François.

*Printed in Italic letter. Small 8vo. Cloth.*

*Poitiers, Enguilbert de Marnef, 1557.*

£10 10s

## 8 ALIBRAY (CHARLES VION D').

La Musette.

12mo. *Calf, gilt, g. e., by Dunézat.**Paris, 1646.*

£5 5s

From the Prosper Blanchemain collection.

A scarce collection of verses by a poet often mentioned by Tallemant des Réaux.

## 9 ALIBRAY (CHARLES VION D').

Les Oeuvres Poëtiques du Sr. d'Alibray. Diuisées en vers Bachiques, Satyriques, Héroiques, Amoureux, Moraux, et Chrestiens.

4to. *Brown morocco, inside dentelles, g. e.**Paris, Iean Guiguard, 1653.*

£10 10s

From the Prosper Blanchemain collection.

## 10 ALAIS (J.), de Beaulieu.

Le Divertissement Poëtique d'Alais, Sieur de Beaulieu.

Small 8vo. *Green levant morocco, three gilt lines on sides, gilt back, inside dentelles, g. e., by Petit, succr. de Simier.**Paris, Denys Langlois, 1634.*

£42

Among the preliminary verses is a poem by Malherbe.

This poetical collection is neither in the Bibliothèque Nationale, Paris, nor in any other library to which we have had access. We can trace it in no bibliography.

PLATE I.

*Les*  
**Fables et La Vie**  
d'Esop et d'Orion/Tras  
duites de nouveau en fran  
coy selon la verite  
Grecque.



En d'abord  
chez Jehan Bellere a  
Faucon Blan. L'an  
M. S. L. 5.

Title-page (exact size) from  
AESOP. LES FABLES ET LA VIE D'ESOPE.

Printed in *caractères de civilité*.

Antwerp, Jehan Bellere, 1561.

See Item No. 4.



**Auec priuilege.**

**G**lz se vendent par Jehan sainte denys  
Braire demourant a Paris en la Rue Neuve  
nostre dame a lenseigne sainte Nicolas Et au  
Palais a la gallerie pou on va a la chaceerie

Title-page from  
MICHEL D'AMBOISE, LES COMPLAINCES DE L'ESCLAVE FORTUNE.  
Paris, 1529.  
See Item No. 13.

## 11 [AMADIS DE GAULE.]

Trésor de tous les livres d'Amadis de Gaul. Contenant les Harangues, Epistres, Concions, Lettres missiues, Demandes, Responce, Repliques, Sentences, Cartels, Complaintes, & authres choses, les plus excellentes, pour instruire la jeune noblesse Françoise à l'éloquence, grace, vertu & générosité.

*Printed in Roman Letter.*

12mo. *Red morocco, inside dentelles, g. e., by Veuve Niedrée.*

*Lyons, Jean Huguetan, 1582.*

£6 6s

Brown ("Athenaeum," 29th July, 1876), "I think in the Winter's Tale there are evidences of Shakespeare's familiarity with the romances of Amadis-Florisel. In the romance, Florisel, in the guise of a shepherd, woos a princess, who is disguised as a shepherdess, and it was therefore an appropriate name for the hero of The Winter's Tale. The history of Don Florisel became one of the most popular romances of the cycle, and was speedily translated into French and Italian. . . . No English version of it is known, but it is possible there may be an abstract of his adventures in 'The Treasurie of Amadis of Fraunce,' London, 1567, of which only one copy is believed to exist, and that in private hands. It is by no means improbable, however, that Shakespeare knew the story in the French version."

## 12 AMBILLOU (R. BOUCHET D').

Sidere, Pastorelle. De l'invention du Sieur d'Ambillou. Plus les Amours de Sidere, de Pasithée, & autres Poesies du mesme Autheur.

Small 8vo. *Blue morocco, gilt lines on sides, gilt panel back, inside dentelles, g. e., by Trautz-Bauzonnet.*

*Paris, De l'Imprimerie de Robert Estiene, 1609.* £10 10s

First Edition of this famous old Sicilian Pastoral and a beautiful specimen from this great French Press.

From the Robert Hoe collection.

## 13 AMBOISE (MICHEL D').

Les Complaintes de l'esclave fortuné. Avecques 20 epistres et 30 rondeaulx d'amours.

*Printed in Gothic Letter. Title printed in red and black.*

Small 8vo. *Bound by F. Muller in full red levant morocco, gilt lines on sides, gilt panel back, g. e.*

*Paris, Jean Sainct-Denys, 1529.*

(SEE ILLUSTRATION, PLATE NO. II.).

£52 10s

The *Esclave fortuné* was a pseudonym for the poet Michel d'Amboise himself, it being customary for many poets to call themselves by names borrowed from the language of disguised Knight-errants. See Tilley, *The Literature of the French Renaissance*, Vol. I., p. 11.

## 14 AMBOISE (MICHEL D').

Le Ris De Democrite Et Le Pleur de Heraclite, Philosophes Sur les follies, et miseres de ce monde. Invention de M. Antonio Phileremo Fregoso, chevalier Italien, interpretée en ryme Françoise, par noble homme, Michel d'Amboise, escuyer.

*Printed in Italic letter.*

Small 8vo. *Original stamped calf.*

*Paris, Gilles Corrozet, 1547.*

£15 15s

WITH THE AUTOGRAPH SIGNATURE OF THE CELEBRATED HUMANIST,  
GUILLAUME BUDE.

## 15 ANDRELINUS (FAUSTUS).

C. P. Fausti Andrelini Foroliuiensis Hecatodistichon. Joanne Vatello Castigatore, et Paraphraste.

*The title is in a woodcut border with the crowned dolphins of the Dauphin.*

Small 4to. *Vellum.*

*Paris, Pierre Gaudoul, 1523.*

£10 10s

On the title the autograph signature of the celebrated humanist Guillaume Budé: Sum Guilielmi Budei et amicorum.

Budé's autograph is of the greatest scarcity and was lacking in all the great collections.

Budé was a friend of and wrote letters to the leading humanists of other nations, Erasmus, Linacre, Sir Thomas More, Tunstall, Alciati, Bembo, Sadolet, etc.

## 16 ANGOT (ROBERT), Sieur de l'Esperonnière.

Le Prelude Poétique de Robert Angot, sieur de l'Esperonnière. Dedié à Monseigneur le Prince de Condé.

12mo. *Brown morocco, gilt lines on sides, gilt back, by Dunezat.*

*Paris, George Lombard, 1603.*

£40

From the Prosper Blanchemain collection. This book contains a most curious Latin poem by an English gentleman, Thomas Rogers, possibly the Elizabethan poet of that name, author of *Celestial Elegies* (1598).

## 17 ANGOT (ROBERT), Sieur de l'Esperonnière.

Les Nouveaux Satires et Exersices Gaillards de ce temps  
Divisé en neuf Satires. Auquels est adjousté l'Uranie ou Muse  
Celeste. Dedié à Monsieur des Hameaux Conseiller du Roy,  
premier President en sa Cour des Aydes de Normandie. Par R.  
Angot Sieur de l'Eperoniere.

12mo. *Full red crushed morocco with fleuron in corners,  
inside dentelles, g. e., by Trautz-Bauzonnet.*

*Rouen, Michel l'Allmant, 1637.*

£63

According to a note by the former owner, Prosper Blanchemain, this remarkable copy first belonged to a collector named Duputel, who reported on it to the Academy of Rouen, on May 30th, 1827. It was afterwards part of the great poetical library of Viollet le Duc, being then in its original brown calf binding. Later, it was rebound by Trautz-Bauzonnet for Count Alfred D'Auffay, and subsequently appeared in the sales of Edouard Turquety and Leboeuf de Montgermont. The text was reprinted from this very copy by Prosper Blanchemain in 1873, for the Société Rouennaise de Bibliophiles.

A fine ruled copy with bookplates of d'Auffay and Prosper Blanchemain, who added a portrait of the author.

## 18 ANNALES GALANTES.

Première Partie. *With a frontispiece.*

2 vols. in 1, small 8vo. *Full green levant morocco, full gilt  
back, inside dentelles.*

*Lyon, Jacques Guerier, 1698.*

18s

PLATE III.

# Recueil de vraye

Poesie Françoyse, prinse de plu-  
sieurs Poetes, les plus excellentz  
de ce regne.

Avec priuilege du Roy  
pour cinq ans.

1544.

\**De l'imprimerie de Denys Janot imprimeur du  
Roy en langue Françoyse, & libraire iuré de  
l'Université de Paris.*

\**On les vend au palais, en la gallerie par ou l'on  
va à la Chancellerie, es boutiques de Jan Longis  
& Vincent Sertenas libraires.*

Title-page from  
RECUEIL DE VRAYE POESIE FRANCOYSE.  
Paris, Denys Janot, 1544.  
See Item No. 19.

PLATE IV.



Voy-cy le corps d'Ayral ; & l'esprit au  
vray peints,  
Dans l'ouale le corps, l'esprit en ses Qua-  
trains.

L. S.

A page showing the rare portrait of the Author after Charles Galeri.

Engraved in 1592 at Toulouse by Louis Filleul.

From PIERRE D'AYRAL'S L'ESTE. Toulouse, 1609.

See Item No. 63.

## 19 [ANTHOLOGIES.]

Recueil de vraye Poesie Françoise, prise de plusieurs Poetes,  
les plus excellentz de ce regne.

*With charming little woodcuts.*

8vo. *Calf, inside dentelles, g. e.*

*Paris, Denys Janot imprimeur du Roy en langue Françoise.  
On les vend au palais, . . . es boutiques de Jan Longis et  
Vincent Sertenas libraires, 1544.*

(SEE ILLUSTRATION, PLATE NO. III.).

£37 10s

From the Prosper Blanchemain collection.

At the beginning is a poem by Clement Marot, adapted from Martial, and  
obviously the prototype of Plantin's celebrated sonnet. On leaf A3 is a poem on the  
game of chess, with a woodcut of a player.

## 20 [ANTHOLOGIES.]

La Muse Chrestienne, ou Recueil des poësies Chrestiennes  
tirées des principaux Poëtes François. Avec un Discours de  
l'influence des Astres, du destin ou fatalité, de l'interprétation  
des fables et pluralité des Dieux introduits par les Poetes.

12mo. *Old calf, gilt back.*

*Paris, Gervais Malot, 1582.*

£35

From the Viollet-Le-Duc and Prosper Blanchemain collections.

This anthology contains poems by Alcinois, Baif, Du Bellay, Remy Belleau,  
Jodelle, Desportes, Pybrac and many by Ronsard. Ronsard's poems occupy 55 pages.

## 21 [ANTHOLOGIES.]

Les Muses Françoises Ralliées De Diverses Pars. Dediées à Monsieur le Comte de Soissons.

2 vols. in 1. 12mo. *Old French green morocco, three-line fillet border on sides, gilt back, g. e.*

*Paris, Mathieu Guillemot, 1599.*

£35

With the XVIIIth century armorial bookplate of the Marquis de Verthamon († 1738), first president of the *Grand Conseil* and well known as the founder of a library destroyed by fire in the middle of the XVIIIth century.

## 22 [ANTHOLOGIES.]

Recueil de Diverses Poesies, tant du feu sieur de Sponde, que des sieurs du Perron, de Bertaud, de Porcheres, et autres non encor imprimees. Recueillies par Raphaël du Petit Val.

4 parts in 1 vol., 12mo. *Old French calf, gilt lines on sides, gilt back.*

*Rouen, De l'Imprimerie Dudit Du Petit Val, Libraire et Imprimeur du Roy, 1599-1600.* £6 6s

A scarce poetical anthology compiled by the Rouen printer, Raphael du Petit Val.

## 23 [ANTHOLOGIES.]

Les Fleurs Des Plus Excellents Poetes de ce Temps.

*With finely engraved frontispiece.*

8vo. *Old calf, gilt back.*

*Paris, Nicolas et Pierre Bonfons, 1599.*

£15 15s

From the Viollet-le-Duc collection.

Contains at the end Tasso's celebrated poem *Le Lagrime di Christo*.

## 24 [ANTHOLOGIES.]

Le Temple d'Apollon ou Nouveau recueil des plus excellens Vers de ce temps.

*With engraved title by Leon Gaultier.*

2 vols., 12mo. *Brown morocco, gilt lines on sides, gilt back,*  
*g. e.*

*Rouen, De l'imprimerie de Raphaël du petit Val, Libraire et Imprimeur du Roy (1611).* £21

From the Prosper Blanchemain collection.

With a long bibliographical note in his handwriting on the fly-leaf; he points out that this anthology contains the greatest number of verses by Malherbe printed in his life-time.

On p. 345 of Vol. I. are Malherbe's celebrated lines :

*Et rose ell' a vécu ce que vivent les roses,  
L'espace du matin.*

## 25 [ANTHOLOGIES.]

Le Cabinet des Muses : Ou nouveau recueil des plus beaux vers de ce temps.

12mo. *Original vellum, stamped, red edges.*

*Rouen, De L'Imprimerie De David Du Petit-val, Imprimeur et Libraire ordinaire du Roy, 1619.* £12 10s

## 26 [ANTHOLOGIES.]

Les Délices de la Poésie Françoise. Ou, Dernier Recueil des plus beaux Vers de ce temps. Corrigé de nouveau par ses Autheurs, et augmenté d'une eslite de plusieurs rares pièces non encore imprimées. Dédié a Madame la Princesse de Conty.

2 vols., 8vo. *Full calf, gilt lines on sides, gilt backs.*

*Paris, Toussaint du Bray, 1620-1621.* £12 10s

## 27 [ANTHOLOGIES.]

Recueil des Plus Beaux Vers de Messieurs De Malherbe, Racan, Monfuron, Maynard, Bois Robert, L'Estoille, Lingendes, Touvant, Motin, Mareschal. Et autres des plus fameux esprits de la Cour. Par le commandement de Monseigneur le Comte de Moret.

Thick 8vo. *Brown morocco, inside dentelles, g. e.*

*Paris, Toussaint Du Bray, 1627.*

£12 10s

Bound up at the beginning is the manuscript of two historical sonnets against the Duc de Guise, dated 1587 and beginning

*Plus ne faut endurer  
La Ligue des Lorrains  
Ils tiennent en leurs mains  
Le fer pour nous tuer.*

## 28 [ANTHOLOGIES.]

Recueil de divers Rondeaux.

*With engraved frontispiece.*

12mo. *Old French red morocco, gilt lines on sides, gilt back, g. e., with the words "LE DUC DE NIVERNOIS" on front panel.*

*Paris, Augustin Courb  , 1639.*

£3 3s

From the Duputel collection.

## 29 [ANTHOLOGIES.]

Po  sies Chrestiennes.

12mo. *Wrappers.*

*Paris, Antoine de Sommaville, 1648.*

£8 10s

PLATE V.

LES AMOVR S  
DE IAN ANTOINE

DE B A I F.

A  
MONSEIGNEVR LE  
DVC D'ANIOV FILS ET  
FRERE DE ROY.

A PARIS,  
Pour Lucas Breyer.

1572.

Title-page from  
JEAN ANTOINE DE BAIF. LES AMOVR S.  
Paris, Lucas Breyer, 1572.  
See Item No. 64.

PLATE VI.

BALET COMIQUE  
DE LA ROYNE, FAICT  
AVX NOPCES DE MON-  
sieur le Duc de Joyeuse &  
madamoyfelle de Vau-  
demont sa sœur.

P A R

BALTASAR DE BEAVIOYEVlx,  
VALET DE CHAMBRE DV  
Roy, & de la Royne s'amere.



A P A R I S,  
Par Adrian le Roy, Robert Ballard, & Mamert  
Patisson, Imprimeurs du Roy.

M. D. LXXXII.

A V E C P R I V I L E G E.

Title-page from

BALTASAR DE BEAUJOEULX'S BALET COMIQUE DE LA ROYNE.

Paris, 1582.

*The first attempt at an Opera performed in France.*

See Item No. 78.

## 30 [ANTHOLOGIES.]

Nouveau Recueil de Divers Rondeaux. Première [et Seconde] Partie.

*With engraved frontispiece.*

2 vols. in 1, 8vo. *Calf, gilt lines on sides, gilt back, inside dentelles.*

*Paris, Augustin Courbé, 1650.*

£3 10s

Contains poems by Malleville, Colletet, Bensserade, Voiture, Boisrobert, etc.

## 31 [ANTHOLOGIES.]

Nouveau Recueil des Plus Belles Poesies, Contenant Le Triomphe d'Aminte, La Belle Inuincible, La Belle Mandianta, L'Occasion Perduë, Le Temple de l'Amour, L'Andromede, L'Amant Discret, Sarabandes, Airs de Cour, Le Temple de la Débauche ou Alexandre Beauveur, Le Goinfre Irresolu, Le Balet des Bouteilles, Le Banquet des Poëtes, Chansons à Boire, Le Pedant Parasite, Le Portrait de Voiture, Et autres Pieces Curieuses.

*With engraved frontispiece.*

12mo. *Calf, gilt lines on sides, gilt back.*

*A Paris, la Vefue G. Loyson, 1654.*

£10 10s

From the Prosper Blanchemain collection.

The poet added a note " ce Recueil peu commun contient une pièce qu'on ne trouve pas ailleurs."

## 32 [ANTHOLOGIES.]

Nouveau Recueil de Diverses Poësies Françaises, Composées par plusieurs Autheurs.

12mo. *Half calf.*

*Paris, Charles de Sercy, 1656.*

£5 5s

## 33 [ANTHOLOGIES.]

Les Muses Illustres de Messieurs : Malherbe, Theophile, L'Estoile, Tristan, Baudoin, Colletet le père, Ogier, Marcassus, La Menardière, Carneau Celestin, L'Affemas, Boisneau Linieres, Maynard le fils, Colletet le fils, Et plusieurs autres Autheurs de ce temps.

12mo. *Original brown calf, gilt back.*

*Paris, Pierre David, 1658.*

£12 10s

From the Prosper Blanchemain collection.

" This anthology contains six sonnets of Corneille (Pierre?), pp. 148-153 : I do not know whether they have been included in his published works. On pp. 215 to 281 are printed " *Les Amours de Pyraemon et de la belle Venerille*," that is, the *Amours* of Des Barreaux and of Marion de Lorme" (Blanchemain).

## 34 [ANTHOLOGIES.]

Nouveau Recueil de Pieces Comiques et Facecieuses les plus agreables et divertissantes de ce temps.

12mo. *Full russia, inside dentelles, g. e.*

*Paris, Estienne Loysen, 1661.*

£3 10s

A collection of facetious stories and witty answers, some extremely free in language.

## 35 [ANTHOLOGIES.]

Les Délices de la Poësie Galante, Des plus célèbres Autheurs du Temps. Dédierées à Monsieur le Marquis de Coislin.

*With engraved frontispiece.*

12mo. *Original limp vellum.*

*Paris, Jean Ribou, 1664.*

£5 5s

Contains verses by Petit, Flechier, Rife, etc.

## 36 [ANTHOLOGIES.]

Le Nouveau Parnasse des Muses Galantes, ou Les Divertissemens de la Poësie Françoise.

12mo. *Vellum.*

*Paris, Estienne Loysen, 1665.*

£5 5s

Contains six idylls by the Sieur de Rampalle.

## 37 [ANTHOLOGIES.]

Le Nouveau Parnasse des Muses Galantes, ou Les Divertissemens de la Poësie Françoise.

12mo. *Old calf.*

*Paris, Estienne Loysen, 1665.*

£3 10s

Contains a charming poem on Hero and Leander.

## 38 [ANTHOLOGIES.]

Poësies Choises de Messieurs Corneille, Bensserade, De Scudéry, Boisrobert, La Menardiere, Sarrasin, Desmarests, Berthaud, Brebœuf, Du Ryer, Scaron, De Montreuil, Cottin, Vignier, Chevreau, Maleville, Vauvert, Petit, Maucroy, Segrais, Rotrou, Rampalle. Et autres, Nouvellement augmentées de plusieurs pieces qui n'ont pas encore été mises au jour.

8vo. *Dark calf, gilt lines on sides, gilt back, inside dentelles, g. e., by Dunezat.*

*Paris, Charles de Sercy, 1667.*

£7 10s

*Bound up with:*

Recueil de diverses poesies des plus celebres autheurs de ce temps. Seconde Partie.

*Paris, Louis Chamoudry, 1655.*

From the Prosper Blanchemain collection.

## 39 [ANTHOLOGIES.]

Recueil contenant un dialogue du Merite et de La Fortune, Les Maximes et Loix d'Amour, Plusieurs Lettres, Billets Doux, et Poësies.

12mo. *Old calf, gilt lines on sides.*

*Rouen, Jean Lucas, 1667.*

£7 10s

From the Prosper Blanchemain collection.

This anthology composed by several authors of Rouen and its neighbourhood met with favour and was republished two years later at Paris, "chez Olivier de Varennes," under the title "Maximes et Loix d'Amour, lettres, billets doux et galants." These *Maximes et Loix d'Amour* are quite different from those which are to be found at the end of the *Histoire amoureuse des Gaules*, by Bussy-Rabutin, which are usually attributed to the same author. (Manuscript note by Blanchemain).

## 40 [ANTHOLOGIES.]

(Ramas de Poësies Vieilles et Nouvelles.)

12mo. *Old calf.*

*(Paris, n.d., about 1689.)*

£1 1s

## 41 ANTONIO (DON), King of Portugal.

Les Pseaumes de D. Antoine, Roy de Portugal, où le pecheur confesse ses fautes et implore la grace de Dieu. De la traduction de P. Du Ryer.

*Fine engraved frontispiece of King David by Isac.*

12mo. *Bound by Rousselle in full blue levant morocco, gold lines on sides, inside dentelles, g. e.*

*Paris, Chez Antoine de Sommaville, 1645.*

£3 3s

## 42 ANTONIO (DON), King of Portugal.

Les Pseaumes de D. Antoine, Roy de Portugal, où le pecheur confesse ses fautes et implore la grace de Dieu. De la traduction de P. Du Ryer.

12mo. *Bound by Rousselle in full crimson levant morocco, gilt lines on sides, inside dentelles, g. e.*

*Paris, Gabriel Quinet, 1680.*

£2 2s

43 APOMAZAR des Significations et Evenemens des Songes, selon la doctrine des Indiens, Perses, & Egyptiens. Pris de la bibliothèque de Jean Sambucus, puis tourné du Grec en Latin, par Jean Leunclaius, et mis de nouveau en Françoy.

Post 8vo. *Full crimson levant morocco, g. e., by Trautz-Bauzonnet.*

*Paris, chez Denys du-Val, 1581.*

£5 10s

A collection of several thousand curious beliefs, customs, interpretations, proverbs, etc., concerning dreams, taken from the Indians, Persians, and Egyptians. This work is the same as the "Oneirocritica" of Achmet. Leunclavius translated it into Latin, and published it under the name Apomazar.

44 APPIER (JEAN) and THYBOUREL (FRANÇOIS).

Recueil de plusieurs machines militaires et feux artificiels pour la guerre et récréation. Avec l' alphabet de Trittemius par laquelle chacun qui sait écrire peut composer congruement en latin : Aussi le moyen d'écrire la nuict à son amy absent.

*With engraved title and many curious engravings of fireworks, bombs, petards, mortars, cannon, etc.*

Small 4to. *Half calf.*

*Pont-à-Mousson, Charles Marchant, 1620.*

£5 5s

45 APULEIUS (LUCIUS).

L'Asne d'Or ou Les Métamorphoses de Luce Apulee Philosophe Platonique. Illustré de Commentaires apposéz au bout de chasque liure, qui facilitent l'intention de l'Auteur. Oeuvre de très galante invention, de très facétieuse lecture, et de singulière doctrine.

12mo. *Full red morocco, three lines on sides, gilt back, inside dentelles, g. e., by Capé.*

*Paris, Abel l'Angelier, 1602.*

£10 10s

Translated by J. de Montlyard. Apparently the first edition of this translation of Apuleius' *Golden Ass.* Not recorded by Brunet and the other bibliographers.

## 46 ARETINO (PIETRO).

Le Miroir des Courtisans. Ou sont introduites deux Courtisannes, par l'une desquelles se descouvrent plusieurs tours, fraudes et traïsons qui journellement se commettent. Servant d'exemple à la jeunesse mal avisée. Fait en Dialogue par Pierre Aretin. Traduit d'Italien en François.

Small 8vo. *Old English red straight-grained morocco, g. e.*

*Lyon, Claude d'Urbin, 1580.*

£15 15s

An extremely scarce translation of Aretino's celebrated dialogue of courtezans

From the libraries of the Marquess of Blandford (White Knights) and H. Broadley.

## 47 ARIOSTO.

L'Arioste moderne ou Roland le Furieux.

4 vols. in 2, 12mo. *Old French morocco, plain, raised bands, with doublures of olive morocco with dentelles, g. e., probably by Boyet.*

*Lyons, Cl. de la Roche, & Claude Rey, 1685-6.* £8 8s

A remarkable specimen of an early *double* binding. Translated by *Vasconcelle-Gomes de Fuigueredo*, whose name is to be found at the end of the dedicatory epistle.

48 ARISTOTLE.

Enseignements d'Isocrates et Xenophon autheurs anciens tres excellens. Traduictz de Grec en François, par Loys Le Roy dict Regius de Costentin.

2 vols. in 1, small folio. *Crimson levant morocco, inside dentelles, g. e., by Trautz-Bauzonnet.*

*Paris, Michel de Vascosan, 1568.*

£7 15s

The first edition of the Eight books of the Politics of Aristotle, with Le Roy's esteemed Commentary. Very handsome copy. From the Robert Hoe collection.

Louis or Loys Le Roy, the translator of Demosthenes, Plato and Aristotle, was born at Coutances in 1510, and coming to Paris about 1530 attended the lectures of the new Royal professors. After devoting nearly 20 years to the work of translating Greek prose authors, he succeeded Lambin in 1572 as Royal professor of Greek. Le Roy was a competent translator who understood his author's meaning (Tilley's *Literature of the French Renaissance*).

49 ARNOULX (FRANÇOIS).

La Poste Royale du Paradis, contenant les merveilles que Dieu fit en l'estat d'innocence, et les cruels et griefs tourmens que les Martyrs ont enduré à la conquête du Ciel: tres utile à un chacun pour heureusement s'y rendre: recueillie des sacrez Docteurs qui curieusement en ont traité.

Thick 12mo. *Fine copy in old dark blue straight-grained morocco gilt, g. e. (circa 1800).*

*Lyons, Nicolas Gay, 1635.*

£2 2s

A most curious work by a canon of the cathedral-church of Riez in Provence. On the title a small engraving signed A. T.

50 ARTHUR (DUKE OF BRITTANY AND CONSTABLE OF FRANCE, 1393-1456). *Son of John V. and Jeanne of Navarre.*

Cronique de très haut et très excellant Prince de bonne Mémoire, Artus deuxziesme de nom (*should be III*).

*French manuscript of the 15th century on 75 leaves of vellum, written by a French scribe in a very legible cursive book-hand, double columns, 30 lines to a page.*

*The initials are painted in red and blue, and the chapter headings are written in red.*

Folio. *Contemporary binding of blind and stamped calf over wooden boards (neatly rebacked).*

(France). *XVth Century.*

£105

The manuscript bears the bookplate of Nicolas Joseph Foucault inside the front cover.

Arthur III., Duke of Brittany and Touraine, Comte de Richemont, d'Etampes, de Dreux and de Monfort, was the second son of John V. of Brittany and Jeanne of Navarre (who afterwards married Henry IV. of England), and was born in Brittany on the 22nd August, 1393. He took up arms in the civil disturbances at St. Brieux-des-Vaux against the rebels who revolted against his elder brother, John VI., Duke of Brittany, and in 1414 distinguished himself at the siege of Soissons. He was rewarded by Charles VI. in 1415 with the duchy of Touraine, the barony of Parthenay and other honours, in consideration of his conquests of those territories.

He was a staunch partisan of the Duke of Orleans, and after the Battle of Agincourt (where he was found amongst the killed, badly disfigured and wounded) he was taken prisoner and sent to London, sharing his captivity with the Dukes of Orleans and Bourbon.

Regaining his liberty in 1424, he became Constable of France and began a campaign against Charles VII.'s favourites. This roused the bitter antagonism of all the courtiers, and it was not long before he became the victim of their intrigues, being forced to forfeit his emoluments and to leave the Court and the Army. During the next decade, however, he was able to regain his popularity, and his name figures in connection with all the most important events in the history of that period in France. He represented Charles VII. as Ambassador at the Congress of Arras in 1435, and personally accompanied the King at the sieges of Montereau and Pontoise, where they both acquitted themselves valiantly. He played a brilliant part in the campaigns in Normandy, materially helping to restore that province to the French Crown.

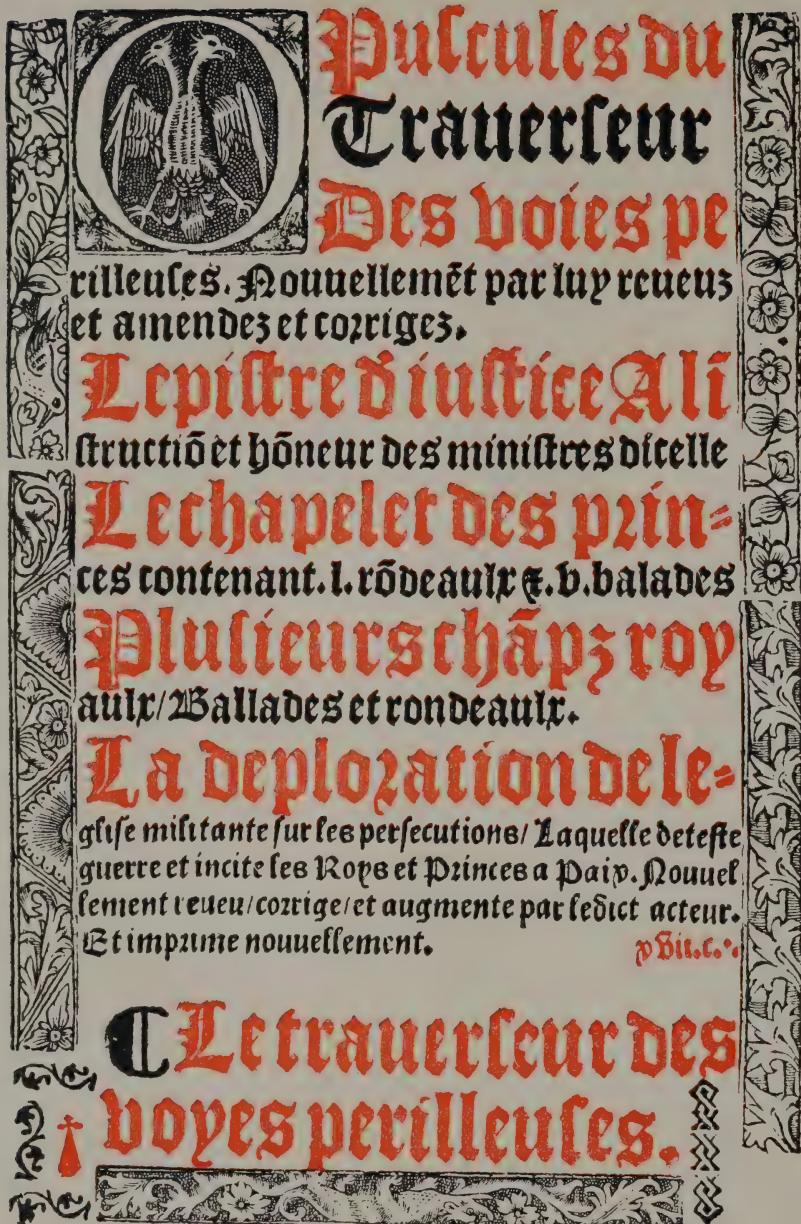
PLATE VII.



An engraving from  
BALTASAR DE BEAUJOYEUX BALET COMIQUE DE LA ROYNE.  
Paris, 1582.

Showing the interior scene of a French theatre, the first representation of the Stage in France in Elizabethan times.

See Item No. 78.



Title-page from

JEHAN BOUCHET. OPUSCLES DU TRAVERSEUR DES VOIES PERILLEUSES.

Rouen (about 1525).

See Item No. 148.

## 51 ASSOUCY (D').

L'Ovide en Belle Humeur. Enrichy de toutes ses Figures Burlesques.

*With frontispiece and curious engravings.*

4to. *Calf.*

*Paris, Charles de Sercy, 1650.*

£7 10s

## 52 ASSOUCY (D').

L'Ovide en Belle Humeur.

12mo. *Calf, gilt lines on sides, gilt back, inside dentelles, g. e., by Petit-Simier.*

*Lyons, Claude de la Roche, 1668.*

£7 7s

## 53 ASSOUCY (D').

Les Odes d'Horace en Vers Burlesques.

4to. *Vellum, g. e.*

*Paris, Toussaint Quinet, 1652.*

£7 10s

From the Prosper Blanchemain collection.

## 54 ASSOUCY (D').

Poësies et Lettres, Contenant Diverses Pieces Heroïques, Satiriques, et Burlesques.

*With finely engraved frontispiece.*

12mo. *Calf, gilt lines on sides, gilt back, inside dentelles, g. e., by Petit-Simier.*

*Paris, Louys Chamhoudry, 1653.*

£7 10s

## 55 ASSOUCY (D').

Les Rimes Redoublées.

*With engraved frontispiece by Ladam.*

Small 8vo. *Calf, gilt lines on sides, gilt back, inside dentelles, g. e., by Petit-Simier.*

*Paris, De l'Imprimerie de Claude Nego, 1671.* £10 10s

## 56 ASSOUCY (D').

Les Avantures de Monsieur d'Assoucy.

2 vols. in 1, small 8vo. *Calf, gilt lines on sides, gilt back, inside dentelles, g. e., by Petit-Simier.*

*Paris, Claude Audinet, 1677.* £10

## 57 AUBERT (ESPRIT).

Les Marguerites Poétiques, Tirées des plus fameux Poëtes François, tant anciens que modernes, Reduites en forme de lieux communs et selon l'ordre Alphabetique, Nouvellement recueillies et mises en lumiere par Esprit Aubert, Avec un Indice tres-ample de chasque matière.

*Finely engraved title by L. Gaultier (mounted).*

Printed in double columns, in Italic letter.

4to. *Vellum.*

*Lyons, Barthelemy Ancelin, Imprimeur ordinaire du Roy, 1613.* £21

From the Prosper Blanchemain collection.

On the title page, Ronsard and Du Bartas are shown as the two poets equivalent to Homer, who appears, accompanied by the Muses, and drinking at the Pierian Spring, while Pegasus is gambolling on the slopes of Parnassus.

58 AUBERT (G.), of Poitiers.

Elegie sur le trespass de M. Joachim Du Bellay.

4 leaves, 4to. *Half bound.*

N.P.N.D. [Paris, 1561].

£6

From the Prosper Blanchemain collection.

59 AUDIGUIER (VITAL D'), Siegneur de la Menor.

La Défaite d'Amour. Et autres œuvres Poëtiques de V. D. S. de la Menor. A Madame la Princesse de Conty.

12mo. *Old calf.*

Paris, Toussaints du Bray, 1606.

£10 10s

FIRST EDITION of the poems of this author, well-known as a translator of Cervantes. The volume contains his poem on the love of Pyramus and Thisbe and his amusing verses on the death of the good dog Souillard.

The author was assassinated in 1624 during a gaming quarrel in a low inn.

60 AUGURELLUS.

Les Trois Livres de la Chrysopée, c'est-à-dire L'art de faire l'Or, contenant plusieurs choses naturelles, traduicts de Jean Aurelle Augurel, poete latin, par F[rançois] Habert, de Berry.

FIRST EDITION. *Printed in Italic Letter, title within woodcut border.*

Small 8vo. *Bound in full red morocco, g. e.*

Paris, Benoist Prévost for Vivant Gaultherot, 1549.

£25

François Habert, a young Toulouse student, under the shadow of that orthodox University strove humbly to walk in Marot's footsteps. Hardly anything is known of his life; he was born at Issoudun about 1520 and the date of his last published work is 1561. (See however Tilley, *The Literature of the French Renaissance*).

See also under HABERT, Nos. 336--339 of this Catalogue.

## 61 AUVRAY (JEAN).

Le Banquet des Muses ou Les Divers Satires du Sieur Auvray. Contenant plusieurs Poëmes non encore veus n'y Imprimez.

Small 8vo. *Calf, gilt lines on sides, gilt back, g. e.*

*Rouen, David Ferrand, 1628.*

£12 10s

Bound with *Autres oeuvres poetiques du Sr. Auvray*, Paris, Antoine de Sommerville, 1631.

A fine copy; a duplicate from the Old French Royal Library.

62 AVERTISSEMENS (Les) es trois estatz du monde selon la signification de ung monstre en l'an mille V. cens. et XII. Par lequelz on pourra prendre avis à soy regir à tousjourmais.

*Gothic Letter, with printer's device on last page, and six woodcuts and a border on title-page and a woodcut of the monster. Double columns.*

Small folio. *Bound in levant morocco, g. e.*

*Valence, Jean Belon, 18 September, 1513.*

£75

The only copy on record seems to be in the *Fairfax Murray Catalogue of Early French Books*, No. 23.

"This is the original edition of a curious moralisation on the birth of a monster at Ravenna, March 6th, 1512. The author appears to be François Ynoi or Yvoy (see fol. 6, line 8 on recto).

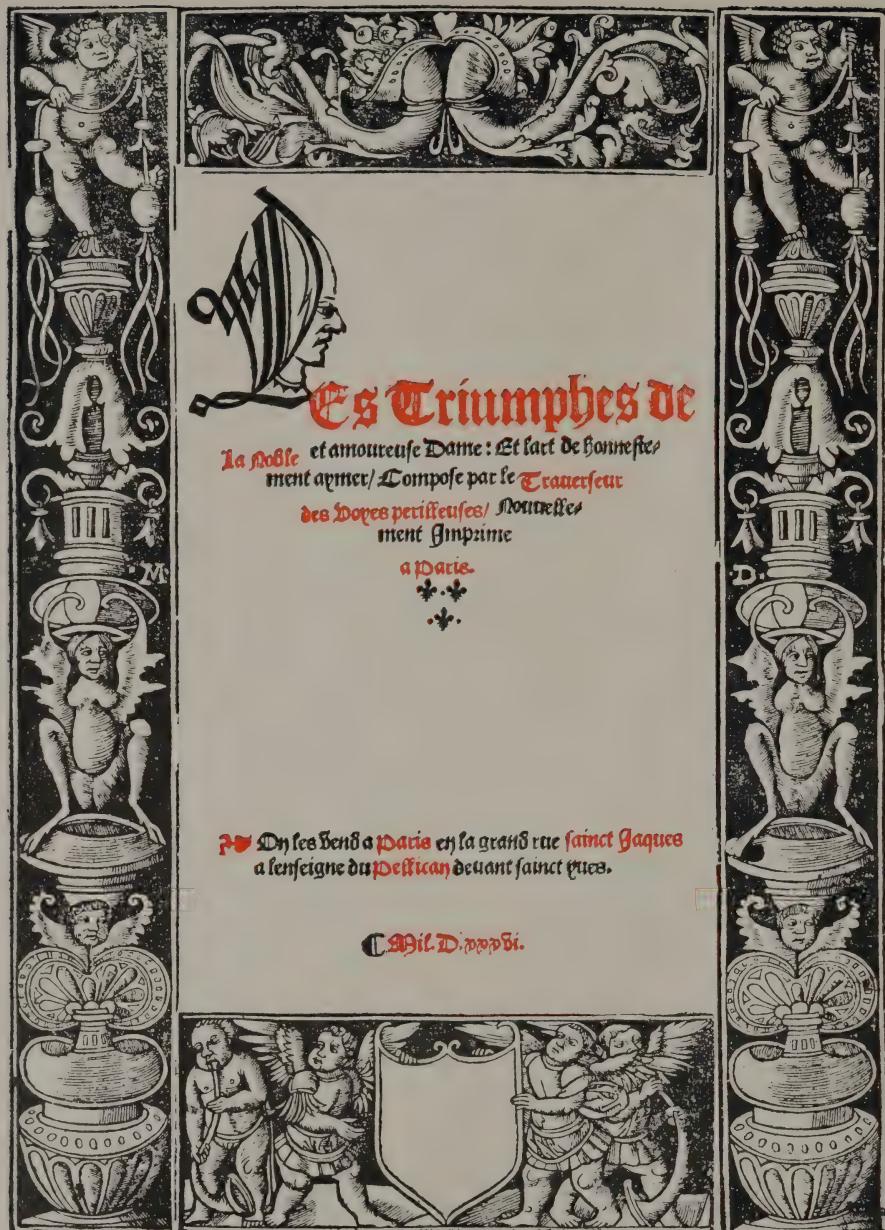
The title-page is surrounded by ornamental border-pieces enclosing 6 small woodcuts. At the end is the very unusual device of Jehan Belon, the printer of the volume. He was the first printer at Valence (on the Rhone, in Dauphiny), and this appears to be the fifth book produced there. There is also on fol. 7 a curious woodcut of the monster."

PLATE IX.



Woodcut from  
JEAN BOUCHET. LE PANEGYRIQUE DU CHEVALIER SANS REPROCHE.  
(LOUIS DE LA TRIMOUILLE).  
Poictiers, 1527.  
See Item No. 149.

PLATE X.



Title-page from

JEAN BOUCHET'S TRIUMPHES DE LA NOBLE ET AMOUREUSE DAME, ET L'ART DE HONNESTEMENT AYMER.

Paris, Ambroise Girault, 1536.

See Item No. 151.

## 63 AYRAIL (PIERRE D').

L'Esté d'Ayrail, Advocat en la Cour de Parlement de Tolose.  
12mo. *Red morocco, gilt lines on sides, inside dentelles, g. e.*

*Tolose, De l'Imprimerie de Jean Boude, Pour ledict Ayrail, 1609.*

(SEE ILLUSTRATION, PLATE NO. IV.).

£31 10s

Ayrail's verses are extremely scarce.

Contains the extremely curious portrait of the author, drawn by Charles Galeri, engraved at Toulouse in 1592 by Louis Filloul. This seems to be the only known production of Galeri's hand. There are commendatory verses by Baif which have apparently escaped the attention of modern commentators.

"SHAKESPEARE . . . OFTEN APPEARS TO ECHO BAIF."

## 64 BAIF (JEAN ANTOINE DE).

Les Amours, à Monseigneur le Duc D'Anjou, Fils et Frère de Roy.

*Printed in Italic letter.*

Small 8vo. *Bound by Lortic in crimson levant morocco gilt lines on sides, full gilt back, inside dentelles, g. e.*

*Paris, Pour Lucas Breyer, 1572.*

(SEE ILLUSTRATION, PLATE NO. V.).

£48

From the Firmin-Didot, P. Desq and Nathan Schuster collections.

"This work was addressed to a fictitious lady under the name of *Meline*. It is noteworthy that little more than half the pieces are Sonnets. Baif was the member of the Pleiad whose association with Ronsard was of longest date. He had the most distinguished scholars in France for his tutors, Charles Estienne, Jacques Toussain and Jean Dorat. Baif was a man of active and enterprising mind who delighted to experiment in various directions.

Baif survived all the members of the Pleiad except Pontus de Tyard and died on September 19, 1589. The classical Renaissance had no more enthusiastic or enterprising champion, not even in Ronsard himself."

"The simpler conceits wherewith Shakespeare illustrates love's working under the influence of spring or summer, night or sleep, often appear to echo in deepened notes Petrarch, Ronsard, de Baif, and Desportes."

## 65 BAIF (JEAN ANTOINE DE).

Les Mimes, Enseignemens et Proverbes de Jan Antoine de Baif. Revues et augmentez en ceste dernière edition.

12mo. *Bound by Chambolle-Duru in full green levant morocco, gilt fleuron on centre of sides, inside dentelles, g. e.*

*Paris, Jean Houzé, 1597.*

£25

“ Baïf's most popular and at the same time most original work is *Mimes, enseignemens et proverbes*, of which two books were published in his lifetime and two after his death. The term *mimes* was due to the fact that the chief source of the work was the *Sententiae* of Publius Syrus, a mime-writer of the first century B.C., whose mimes or farces contained numerous wise and moral sayings, which were collected in the first century of our era and largely added to during the middle ages. They were edited by Henri Estienne, and were frequently translated into French in the course of the sixteenth century. Besides this source Baïf drew from Theognis and Phocylides and from two modern collections of sayings, the *Adages* of Jean le Bon and a collection of Italian proverbs with French equivalents which was published in 1548. Thus his *Mimes* consist of a variety of satirical and moral reflexions, with the occasional introduction of a short fable, strung together with little or no attempt at unity and written in a jerky octosyllabic metre.

There is more unity in the last *mime* of the fourth book, in which Baïf, writing as a catholic and a loyalist, advocates as Ronsard had done in his earliest *discours* a reform of the church from within.” (Tilley, *The Literature of the French Renaissance*).

“ WHATS HECUBA TO HIM, OR HE TO HECUBA, THAT HE SHOULD WEEP  
FOR HER? ” (HAMLET, *Act II, Scene 2, 585*).

## 66 BAIF (LAZARE DE).

La Tragédie d' Euripide nommée Hecuba. Traduicte de Grec en rythme Françoise, dédiée au Roy.

FIRST EDITION. Small 8vo. *Bound by Dunezat in full blue levant morocco, inside dentelles, g. e.*

*Paris, de l'imprimerie de Rob. Estienne, Imprimeur du Roy, 1544.*

£25

*Hecuba* is quoted eleven times by Shakespeare in his plays.

From pp. 77 to p. 104 are several poems by Baif, including “ *La Fable de Caunus et Byblis suivant Ovide, Silve de Silvanius*,” etc. At the end is printed Baif's device “ *Rerum vices*. ”

“ In the year 1544, the year of Marot's death, Pierre Ronsard began to learn Greek under Dorat. It marks the dawn of a new era in French literature, of an era in which French men of letters were to penetrate some of the secrets of Greek style and to infuse into their own literature something of the true classical spirit. The movement began with some attempts (including Lazare de Baif's translation

BAIF—*continued*.

of Hecuba) to translate the masterpieces of Greek poetry.” (Tilley, *The Literature of the French Renaissance*).

But the concept that tragedy is a dramatic representation of human misery is Senecan. Italian actors and stage-settings were popular at the court of Francis I, and in 1548 Sebillet (see Bk. II, Ch. I) said in his *Art poétique*:

“*La moralité françoise represente en quelquechose la tragedie grecque ou latine, singulièrement en ce qu'elle traite sujets graves et principaux. Et si le François s'estoit rangé à ce que la fin de la moralité fust toujours triste et douloureuse, la moralité seroit tragedie.*”

Greek influence was added to Senecan by the translations of Lazare de Baïf from Euripides, and with the same insistence on the tragic ending, for Baïf defines as follows:

“*Tragedie est une moralité composée des grandes calamitez, meurtres et adversitez survenus aux nobles et excellents personnages comme . . . Edipus qui se creva les yeux apres qu'il lui fust déclaré comme il avoit eu des enfants de sa propre mère, apres avoir tué son père.*”

Thus, it is clear that when, after 1548, the French began writing tragedies of their own, the underlying concept was lyric rather than dramatic, the chief element of the plot was the dénouement, and the subject invariably was the misfortune which befalls several souls or the misfortunes which befall one soul. A typical model was the *Hecuba* of Euripides, of which there were four translations, besides innumerable editions. Here the audience delighted in the spectacle of a queen who has become a slave, a wife who witnesses her husband's death, a mother who sees her son and daughter perish, three calamities overwhelming a noble and virtuous character. And the best example in all literature of this lyrical form of tragedy is Shakespeare's *King Lear*, where, with characteristic lack of poetic justice, the destruction of Lear carries with it the just and the unjust to a terrible end.

From the Prosper Blanchemain collection.

## 67 BALZAC (GUEZ DE).

Les Oeuvres Diverses du Sieur de Balzac. Augmentées en cette édition de plusieurs Pièces nouvelles.

12mo. *Original limp vellum.*

Paris, Chez Claude Barbin, 1658.

£3 3s

A valuable edition containing several pieces not previously published.

“The grandiloquence of Balzac laid the foundations for French oratory and the rise of a classical style. He accomplished two notable things. He made French prose eloquent by giving it cadence, and he incorporated into it the Renaissance concept of the Roman patriot and of the *honnête homme*. Thus Balzac did for prose what Malherbe did for verse. His type of Roman lives again in the plays of Corneille. He spent his life in making phrases but of these he was a master-builder. He understood the harmonies of French to an eminent degree, and he taught his generation the value of paragraphs, transitions and the *mot propre*. His sentences, unlike those of his predecessors, are balanced and well-proportioned. Thus he fashioned the instrument of French rhetorical prose for future writers; the style of Bossuet is built upon that of Balzac.”

(Nitze and Dargan, *History of French Literature*).

## 68 BANDELLO.

Histoires Tragiques Extraictes des Oeuvres Italiennes de Bandel, et Mises en Nostre Langue Françoise, par Pierre Boaistuau, surnommé Launay, natif de Bretaigne.

*Paris, Benoist Prevost, 1561.*

Continuation des Histoires Tragiques, Extraites de L'Italien de Bandel, mises en langue Françoise, par François de Belle-Forest, Commingeois.

*Paris, Benoist Prevost, 1560.*

The two parts in one volume. Small 8vo. *Bound by Hardy-Menil in full red morocco gilt, g. e.*

*Paris, 1560-61.*

£21

Of considerable Shakespearean importance. Bandello was a French bishop as he had been appointed to the see of Agen in 1550 and his *Novelle* immediately attracted attention in his adopted country. The success of the French translation of Bandello moved Jacques Yver to write his "*Printemps*." "The novels of Bandello are the ultimate sources of the stories of '*Romeo and Juliet*,' '*Much Ado about Nothing*,' and '*Twelfth Night*.' "

From the Garcia collection, 1872, No. 309.

## 69 BAPTISTA MANTUANUS.

Les Eglogues de F. Baptiste Mantuan, Traduites nouvellement de Latin en François, Avec plusieurs autres Composicions Françaises, à l'imitacion d'aucuns Poëtes Latins, par Laurent de la Gravière.

*Printed in Italic letter.*

Small 8vo. *Full green levant morocco, inside dentelles, g. e.*

*Lyons, Jean Temporal, 1558.*

£21

"The popular pastoral poet was Baptista Mantuanus, Shakespeare's "good old Mantuan" (*Love's Labours Lost*, Act IV. Scene 2, where Holofernes quotes the first line of his first eclogue). He found great favour with the humanists of all countries, and nowhere more so than in France."

PLATE XI.

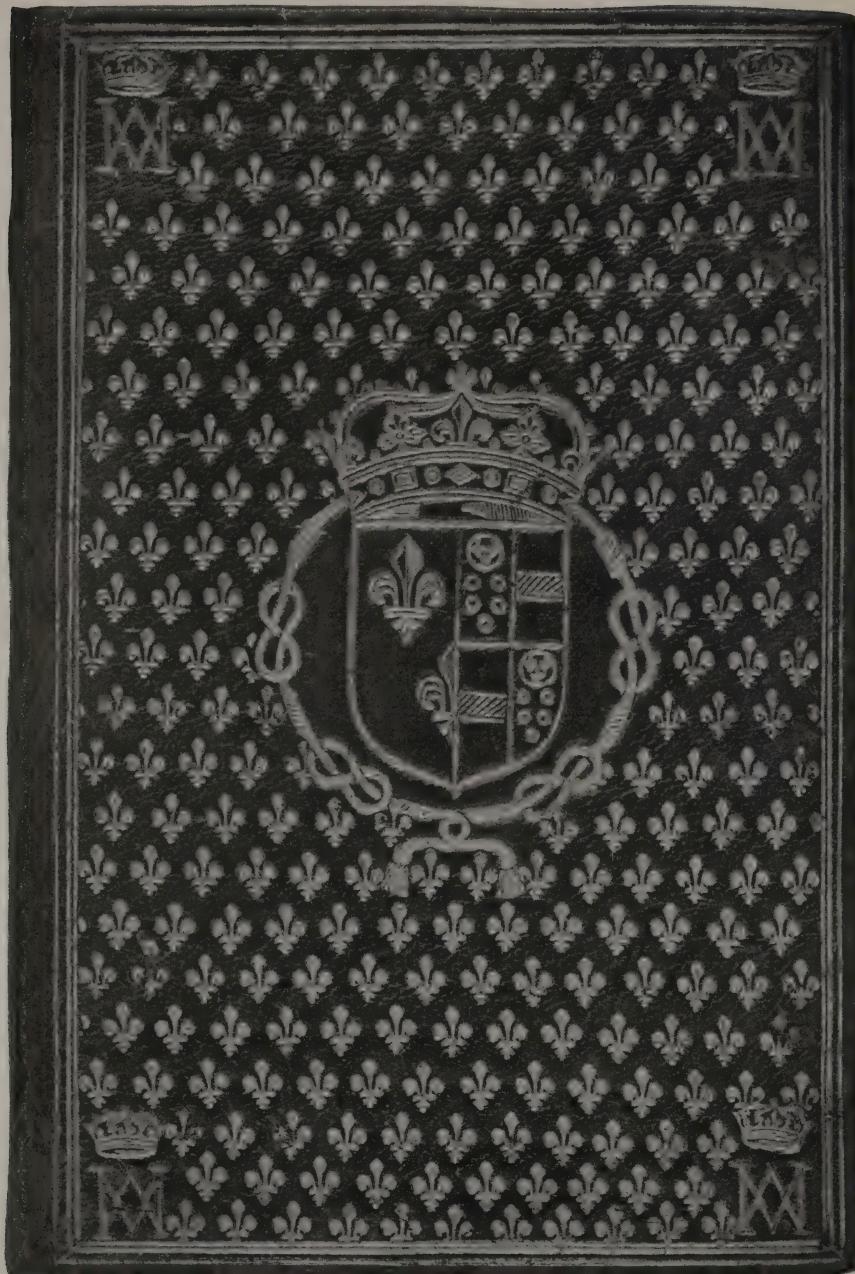


Woodcut (reduced) by Olivier Codoré of  
AN OFFICER OF THE ROYAL ARCHERS IN THE PROCESSION AT THE ENTRY OF CHARLES IX. INTO PARIS,  
from SIMON BOUQUET'S ENTREE DE CHARLES IX. A PARIS.

Paris, 1572.

See Item No. 155A.

PLATE XII.



FRANCIOS DE CASTRE. VIE ET SAINTES OEVRIES DU BIENHEUREUX JEHAN DE DIEU.

Bound for Marie de Medici, widow of Henry IV., King of France.

Paris, 1609.

See Item No. 168.

70 BARBIER.

Traité de L'estat Honnesté des Chrestiens en leur accoustrement.

*Fine vignette on title-page.*

8vo. *Full crimson levant morocco, inside dentelles, g. e.*

*Printed by Jean de Laon, 1580.*

£10 10s

From the library of Ernest Stroehlin.

71 BARREME.

Le Livre Facile pour apprendre l'Arithmetique de soy-mesme et Sans Maistre. Ouvrage tres-necessaire a toute sorte de Personnes: aux unes pour apprendre l'Aritmetique; et à ceux qui la sçavent pour les aider à rappeller leur mémoire de quantité de Regles, qui s'oublient facilement faute d'une pratique journalière. Nouvelle Edition reveu corrigé et augmenté par Barreme fils.

*With finely engraved frontispiece.*

8vo. *Full crimson levant morocco, gilt lines on sides, gilt panel back, inside dentelles, g. e.*

*Paris, Denis Thierry, 1689.*

£5 5s

72 BASTIMENT DE RECEPTES (LE) traduit d'italien en françois. Item autre petit Traité de Receptes, intitulé le plaisant jardin. Plus la Medecine de Maistre Grimache.

*Title within woodcut border.*

12mo. *Original vellum.*

*Rouen, 1583.*

£6 6s

A curious popular pharmacopœa.

## 73 BAUDELOT DAIRVAL (CH. CESAR).

Histoire de Ptolemée Auletes. Dissertation sur une pierre gravée antique du Cabinet de Madame.

8vo. *Old French calf, gilt back, with the Arms of Louis César de Cremeaux, Marquis d'Entragues.*

*Paris, Pierre Aubouin, 1698.*

£2 15s

## 74 BAYLE (PIERRE).

Pensées diverses écrites à un Docteur de Sorbonne à l'occasion de la Comète qui parut au mois de Décembre 1680.

2 vols, 12mo. *Old French red morocco, gilt lines on sides, gilt backs, doublures of red morocco, with dentelles, g. e., by Du Seuil.*

*Rotterdam, Chez Reinier Leers, 1683.*

£9 9s

A very fine ruled copy of this celebrated book.

"All the life of Bayle was absorbed in his thought, in the search for human truth and the devotion to reason. His *Penseés sur la comète* were ostensibly written to relieve superstitious minds of the fear that comets presaged disaster. But in attacking superstition, Bayle also launches several ideas that assail the current orthodoxy: it is unlikely that Providence interferes by prodigies or miracles, with the course of nature; there is a wide difference between the principles and the practice of believers; the atheist may be a well-behaved person; and tolerance is always to be recommended."

Bayle's general method shows a "véritable esprit scientifique." His two main ideas are relativity and tolerance. (Nitze and Dargan, *History of French Literature*).

## 75 BEAUCHASTEAU.

La Lire du jeune Apollon, ou la Muse naissante du petit Beauchasteau (François Mathieu Chastelet).

*With an engraved frontispiece of the author and 22 other engraved portraits.*

4to. *Old calf, gilt panelled back.*

*Paris, Ch. de Sercy, 1657.*

£8 10s

A collection of improvisations by a talented child of 12.

A fine copy with the bookplate of the Bridgewater Library.

76 BEAUFORT (JEAN DE), Parisien.

Le Trésor des Trésors de France, vollé à la Couronne, par les incognuës faussetez, artifices et suppositions, commises par les principaux Officiers de Finance. Descouvert et présenté au Roy Louys XIII., en l'assemblée de ses Etats généraux, tenus à Paris l'an 1615. Avec les moyens d'en retirer plusieurs millions d'or, et soulager son peuple à l'advenir.

8vo. *Half-bound.*

*Paris, 1615.* £5 5s

An early plan for the reconstruction of French public finances. It is doubtful whether these suggestions were actually put into practice.

77 BEAUJEU (CHRISTOFLE DE).

Les Amours de Christofle de Beaujeu, Baron dudit Beaujeu, et Seigneur de Jeaulges: Ensemble, Le Premier Livre de la Suisse, composé par le mesme Autheur. Dedié à Monsieur le President Brisson.

4to. *Bound by Thompson in full green levant morocco, inside dentelles, g. e.*

*Paris, Didier Millot, 1589.* £52 10s

A very fine copy of this extremely rare book. It is one of the scarcest books of poetry of the sixteenth century and only two or three copies are on record.

THE FIRST REPRESENTATION OF THE STAGE IN FRANCE IN THE  
TIME OF QUEEN ELIZABETH.

78 BEAUJOYEULX (BALTASAR DE).

Balet Comique de la Royne, faict aux nopces de Monsieur le Duc de Joyeuse & Madamoysselle de Vaudemont, sa Soeur, par Baltasar de Beaujoyeulx, Valet de Chambre du Roy, et de la Royne sa mère.

*Printed partly in Italic letter.*

*With 26 remarkable plates, finely engraved, of the Royal Coat of Arms, the interior scene of a French theatre, showing spectators in two galleries and views of stage machinery, etc., numerous pages of music and singing voices for the opera, together with complete series of devices borne at the ballet by the nymphs.*

4to. Bound by Lortic in full dark blue levant morocco, gilt monograms with crowns at each corner on both sides, gilt panel back, inside dentelles, g. e.

Paris, Adrian le Roy, Robert Ballard, and Mamert Patisson, imprimeurs du Roy, 1582.

(SEE ILLUSTRATIONS, PLATES NOS. VI. AND VII.).

£215

This is the first attempt at an opera performed in France. The 27 engraved plates are after Jacques Patin. The printed music is by Maitre Salomon with the assistance of Beaulieu; it was written for the verses of La Chesnaye.

79 BELLEAU (REMY).

La Bergerie de R. Belleau, divisée en une première & seconde journée.

*Printed in italic letter. With printer's device on both titles.*

FIRST EDITION (to contain the *Seconde Journée*).

Small 8vo. *Bound by Trautz-Bauzonnet in full crimson levant morocco, gilt lines on sides, gilt panel back, inside dentelles, g. e.*

*Paris, Gilles Gilles, 1572.*

£48

*Fairfax Murray Catalogue of Early French Books, Vol. I., p. 24.*

Remy Belleau, born in 1526 or 1527, was, of all the members of the Pleiad, Ronsard's closest friend and constant companion.

The book is dedicated to Charles de Lorraine, Marquis d'Elbeuf, who was a pupil of the author. Preliminary verses are contributed by Ronsard, Jean Dorat, R. Garnier, and Philippe Desportes : also, at end of first part, are verses by E. Tabourot.

The *Bergerie* is divided into a première and seconde journée, the first "day" being published separately in 1565 and the complete work in 1572. It consists of various poems, more or less relating to country life, strung together on a loose thread of prose after the fashion of Sannazaro's *Arcadia*. Among the more noteworthy are a *Chant pastoral* on the death of Joachim Du Bellay, an *Epithalamie* for Charles de Lorraine and Claude, daughter of Henry II, and a song beginning *Douce et belle bouchelette*. But the best and the best-known is *Avril* :

Avril, l'honneur et des bois,  
Et des mois,  
Avril, la douce esperance  
Des fruits qui sous le coton  
Du bouton  
Nourissent leur jeune enfance;  
Avril, l'honneur des prez verds,  
Jaunes, pers,  
Qui d'une humeur bigarrée  
Emaillent de mille fleurs  
De couleurs  
Leur parure diaprée. . . Etc.

There is nothing highly original in this poem, written as it was after Ronsard's *Bel aubespine florissant*, but it is exceedingly graceful and throughout the whole thirteen stanzas there is not a flaw in the workmanship.

(For Belleau's influence on Elizabethan poets see Sidney Lee's *The French Renaissance in England*.)

## 80 BELLEAU (REMY).

Les Oeuvres Poetiques de Remy Belleau. Redigées en deux tomes. Reveués et corrigéés en cette dernière impression.

2 vols. in 1, 12mo. *Old red morocco, gilt borders on sides with flower in corners, g. e.*

*Lyons, pour Thomas Soubron, 1592.*

£45

A fine copy from the Prosper Blanchemain collection with Gaucher's beautiful portrait inserted.

Vol. II. contains Belleau's translation of Anacreon with his comedy *La Reconnué*, one of the least-known French plays of the XVIth century. At the end is the scarce collection of short poems on Remy Belleau known as *Remigii Bellaquei Tumulus* with contributions by Dorat, Passerat, Baif, Desportes and Ronsard.

"The school of the Pléiade was fascinated in its infancy by Anacreontic verse. The poets of the Pléiade were the first to make the Anacreontic vein current coin of modern poetry. Little doubt is possible that Shakespeare himself at times accepted the suggestion of the French lyric. The songs of Anacreon, etc., supplied the threads of which many Elizabethan lyrics were woven. Conceits of the Greek lyric streaked Elizabethan poetry almost as richly as the verse of the French Renaissance. Of Shakespeare's Anacreontic adaptations probably the most striking example is met with in *Timon of Athens* (IV. iii., 442-8), where the dramatist wrote :

'The sun's a thief, and with his great attraction  
Robs the vast sea; the moon's an arrant thief,  
And her pale fire she snatches from the sun:  
The sea's a thief, whose liquid surge resolves  
The moon into salt tears: the earth's a thief,  
That feeds and breeds by a composture stol'n  
From general excrement: each thing's a thief.'

Here Shakespeare handled in his own manner a famous Anacreontic ode in its French form." (S. Lee, *French Renaissance in England*.)

## 81 BELON (PIERRE), du Mans.

L'histoire naturelle des Estranges Poissons Marins, Avec la Vraie Peincture et description du Daulphin, et de plusieurs autres de son espèce.

*With woodcuts of fishes and the large printer's device of Regnaud Chaudiere.*

4to. *Original limp vellum.*

*Paris, Regnaud Chaudiere, 1551.*

£8 8s

A beautiful copy from the library of the celebrated historian Etienne Baluze with his autograph *Stephanus Baluzius Tuteiensis* on the title-page.

82 BELON (PIERRE), du Mans.

Les observations de plusieurs singularités & choses memorables, trouvées en Grece, Asie, Judée, Egypte, Arabie & autres pays estranges.

Revez de rechef, & augmentez de figures, avec une nouvelle Table de toutes les matières.

*With portrait of the author, 44 woodcuts of animals, birds, plants, etc., and a folding view of Mount Sinai, engraved by A. Sylvius.*

Small 8vo. Crimson levant morocco gilt, fleurons on sides, inside dentelles, g. e., by Capé.

Antwerp, de l'Imprimerie de Christofle Plantin, 1555.

£10 10s

A charming copy from the Robert Hoe library of this celebrated book of travels which contains one of the most valuable accounts of Egypt. This is the rarest and best edition of this work, which contains a full index which is not to be found in the earlier editions.

83 BELON (PIERRE), du Mans.

Portraits D'Oyseaux, Animaux, Serpens, Herbes, Arbres, Hommes et femmes, d'Arabie et Egypte, obseruez par P. Belon du Mans. Le tout enrichy de Quatrains, pour plus facile connoissance des Oyseaux, et autres Portraits. Plus y est adiousté la Carte du mont Attos, et du mont Sinay, pour l'intelligence de leur religion.

*Title within woodcut border. With 216 woodcuts of birds and beasts.*

4to. Half boards.

Paris, Guillaume Cavellat, 1557.

£10 10s

This copy belonged to Eustace Hyacinthe Langlois who added a second work entirely in manuscript, with original pen and ink drawings, with the title "*Portraits* (Continued over)

BELON—*continued.*

*d'Oyseaux et autres animaux d'Egypte, Abyssinie et autres lieux d'Afrique observés sur le lieu par James Bruce, encoissais, dans son voyage (aux) sources du nil, 1768-1773. Le tout croque et enrichy de quatrains, et autres portraits par E. H. Langlois, élève de David, 1808.*" These 36 leaves contain 35 sketches in pen and ink with similar verses in imitation of Belon's work.

## 84 BELOT (JEAN).

Les Oeuvres de M. Jean Belot, curé de Mils-Monts, Professeur aux Sciences Divines et Celestes. Contenant la Chiro-mence, Physionomie, l'Art de Memoire de Raymond Lulle, Traicté des Divinations, Augures et Songes, les Sciences Stégano-graphiques, Paulines, Arnadelles et Lullistes, l'art de doctement Prescher et Haranguer, etc.

*With a large folding woodcut of the lines, etc., of the hand and other diagrams.*

Small 8vo. *Original vellum.*

*Rouen, Jacques Cailloüé, 1647.*

£2 18s

## 85 [BENEDICT (SAINT).] THIBAULT (ARTAULD).

La tres-ample et vraye exposition de la Reigle Monsieur Sainct Benoist: tres-utile et necessaire à toutes gens de Religion. Et speciallement à devotes sanctimonialles militantes soubz le statut et divine institution d'icelluy saint Benoist, qui est le resplendissant mirouer de la vie monastique et l'exemplaire de toute saincte et reguliere discipline.

*Printed in Gothic Letter, double columns. With fine printer's device on title and large woodcut on verso. With woodcut initial letters.*

Small folio. *Half vellum.*

*Paris, Maistre Pierre Vidoue, imprimeur pour Simon Vostre (1510).*

£16 16s

. This work was first composed by Thibauld Artauld, a Celestian monk, in 1480 and was apparently first printed in 1510. It is an important French commentary on the famous Rule of Saint Benedict.

PLATE XIII.

# CHansons

nouuellement composees sur plusieurs  
chants tant de Musique que Ruis-  
stique: Nouuellement Impris-  
mees: dont les noms sen-  
suyuent cy apres.  
Milleinq cents. pl viii:  
viii. f.



CHansons Venus a Paris en la tue  
Neufue nostre Dame a len-  
seigne saint Nicolas:  
par Jehan Bon-  
fondes.

Title-page from  
CHANSONS NOUVELLEMENT COMPOSEES.  
Paris, Jehan Bonfonds, 1548.  
(The only copy known.)

See Item No. 176.

PLATE XIV.

LA CHASSE  
AUX FILLES.

OU

JARDIN D'AMOUR  
REFORME'.

Dans lequel est enseigné la ma-  
niere de conserver & d'entre-  
tenir une Maîtresse.

Par L. G. Avocat.



A AVT VN,  
Par P I E RRE L A Y M E R E , Imprimeur

Title-page from  
LA CHASSE AUX FILLES OU JARDIN D'AMOUR REFORME.  
Autun (1680).  
(*The only copy known.*)  
See Item No. 184.

86 BERGERAC (CYRANO DE).

Les Oeuvres diverses.

*With portrait and plates.*

2 vols., 8vo. *Half calf, t. e. g.*

*Amsterdam, Daniel Pain, 1699.*

£7 7s

It is well known to students that several passages of Cyrano de Bergerac's *Agrippine* have been claimed to be close imitations of *Cymbeline*, *Hamlet* and the *Merchant of Venice*. Cyrano is the large-hearted hero of Rostand's famous play.

87 BERNIER DE LA BROUSSE.

Les Oeuvres Poëtiques.

Thick 12mo. *Half calf, (title in facsimile).*

*Poictiers, Julian Thoreau, Imprimeur Du Roy, 1618.* £2 2s

An extremely scarce poetical collection, including *Les Amours de Thisbée*.

88 BEROALDE (FRANÇOIS), de Verville.

Les Soupirs Amoureux de F. B. de Veruille: Avec un discours Satyrique de ceux qui escriuent d'Amour, par N. le Digne.

12mo. *Calf, g. e.*

*Paris, Pour Timothée Iouan, 1583.*

£52 10s

From the Prosper Blanchemain collection.

The author was the son of Mathieu Beroald, a native of Picardy and a zealous Protestant, who at one time kept a school at Paris, Agrippa d'Aubigné being one of his pupils. François Beroalde was the author of the famous or infamous *Le Moyen de Parvenir*.

## 89 BERTAUT (JEAN).

Recueil des Oeuvres Poétiques de J. Bertaut, Abbé d'Aunay, et Premier Aumosnier de la Royne. Seconde Edition. Augmentée de plus de la moitié outre la precedente Impression.

8vo. *Full red morocco, three-line fillet border on sides, gilt panelled back, inside dentelles, g. e., by Hardy.*

*Paris, Chez Abel L'Angelier, 1605.*

£21

Bound with it, is the second part of Bertaut's poems with the title : *Recueil de quelques vers amoureux. Edition dernière revue et augmentée. A Paris, par Philippe Patisson, 1606.*

A very fine copy from the Danyau collection, being the copy mentioned in Brunet's *Supplement*.

“ Jean Bertaut, later Bishop of Séez, is free from the exaggerations of Desportes. Indeed Bertaut, whose productive period (1580-1602) falls within the reign of Henry IV., is a transitional poet, having some of the impersonality which we later find in Malherbe. Certain of his lines have the sonorous melancholy of Lamartine :

Et vous, humbles costeaux où les pampres foisonnent  
Et vous, ombreux vallons, de sources arrosés,  
Chantez-la sur les vents qui vous seruent de voix.”

To show the French influence on Elizabethan lyric, Sidney Lee writes as follows :

“ Jean Bertaut, one of the youngest of Ronsard's disciples, penned at the extreme end of the sixteenth century a poem of which the first stanza runs thus :—

On ne se souvient que du mal,  
L'ingratitude regne au monde :  
L'injure se grave en métal,  
Et le bien-fait s'escrit en l'onde.

The last two lines are barely distinguishable from the familiar words in *Henry VIII.* (IV. ii., 45-6) :—

Men's evil manners live in brass; their virtues  
We write in water.

“ With Bertaut's death, in 1611, the era of the Renaissance lyric may be said to terminate in France. In the same year Shakespeare retired from the active exercise of his profession.”

90 BERTAUT (JEAN).

Les Oeuvres poetiques de Mr. Bertaut, Evesque de Sees, Abbé d'Aunay, premier Aumosnier de la Royne. Dernière édition, augmentées de plus de moitié outre les precedentes impressions.

8vo. *Red morocco, gilt back and sides, inside dentelles, g. e., by Chambolle-Duru.*

*Paris, Toussaint Du Bray, 1620.*

£14 10s

A very fine copy, from the Robert Hoe collection, of the best edition of Bertaut's poems. Among the commendatory verses at the beginning is an amusing sonnet by Guillaume Colletet.

91 BERTHIOT (c.).

Copie de quelques Papiers et Lettres de Madame la Princesse de Conti.

*French Manuscript on paper, beautifully written in an Italic hand. Illuminated title in Roman letters, with signature at foot "De la plume de C. Berthiot."*

*Lines in gold round each page and ornamental head and tail pieces to each section.*

8vo. *Contemporary red morocco, crimson morocco doublures with dentelle borders, g. e., enclosed in red morocco drop case.*

*(Late Seventeenth Century.)*

£12 12s

92 BESSE (JACQUES DE), Limosin.

Sonnets de la Vanité du Monde.

*Printed in Italic letter.*

12mo. *Vellum.*

*Paris, Rolet Boutonné, 1613.*

£12 12s

From the Dr. Laloy and Prosper Blanchemain collections.

## 93 BESSON (JACQUES).

Le Cosmolabe ou Instrument Universel, concernant toutes Observations qui se peuvent faire par les Sciences Mathématiques, tant au Ciel, en la Terre, comme en la Mer. De l'invention de M. Jaques Besson, Professeur es dites Sciences en la Ville d'Orleans.

*The two parts complete, title with woodcut borders and numerous woodcuts of Mathematical Instruments and some folding plates.*

Small 4to. *Bound by Gruel in full blue levant morocco, inside dentelles, g. e.*

*Paris, Ph. G. de Roville, 1567-1569.*

£25

## 94 BESSON (JACQUES).

Theatre des Instrumens Mathematiques et Mechaniques de Jaques Besson, Dauphinois, docte Mathematicien. Avec l'Interpretation des Figures d'iceluy, par Francois Beroald.

*Title within woodcut borders, and 60 interesting plates of mechanical inventions and machinery, etc., including a fire-engine and improved shipping.*

Folio. *Old vellum.*

*Lyons, Barthelemy Vincent, 1579.*

£6 15s

The plates are partly by Jacques Androuet du Cerceau. This is the famous second edition containing the four plates (17, 35, 37, 51) by René Boyvin. See Robert-Dumesnil, 180-183 (Vol. VIII., pp. 79-81).

PLATE XV.

LES  
APRES DISNEES  
DU SEIGNEVR  
DE CHOLIERES.



A PARIS,  
Chez Iean Richer, ruë saint Iean de  
Latran, à l'arbre Verdoyant.

1587.

AVEC PRIVILEGE DU ROY.

Title-page from  
CHOLIERES. LES APRES-DISNEES.

Paris, 1587.

FIRST EDITION.

See Item No. 188.

PLATE XVI.

pp. Glose.

**L**A fable  
dit que  
la deesse la hona  
fut mere ph. bus  
et pherb: qui est le  
soleil et la lune et  
a une deesse les  
porta Juno par  
to<sup>z</sup> pays les chas  
soit: pour ce q<sup>z</sup> en  
sainte estoit de iu  
pi. et son mary.

Dng iour fut  
moult trauallee  
la deesse lathona  
et arriu a Dng  
gue:z lors sabais  
la jure:ue pour  
estancher la grāt

soit: li auoit vilains a grās tourbes qui pour li grant chaleur du  
soleil en leau se baignoient et lathona prindre au rāposner et a luy  
trouiller leau q<sup>z</sup> elle cuydit boire ne pour prie q<sup>z</sup> elle leur feist ne  
la douleur soffrir ne auoir perte de son meschie si les mauls dist  
et dist que a toujouors mais ilz peussent demourer au palu et fussent  
lais et abhominales et toujouz ne cessassent de braie et rāposner  
Adone deuindrem: les vilains renouilles qui d puz ne friterent de  
braier: ne il appert au temps dest: e, ces riuages. Si peult estre  
que aucunz paysans firent desplasir a aucune grāt maistresse qui  
les fist geeter en la riuare et noyer. Ainsi de uindrem renouilles. Ce  
est a entendre que le bon chevalier n<sup>z</sup> se doibt nulle meillouiller au  
palu de vilain. Mais doibt faire toutes daines tach<sup>z</sup> q<sup>z</sup> sonz co  
et riuages a ge uille: se car comme Vilaine ne peult souffrir en soy gen  
et ille aussi ne doibt gentillessse souffrir en soy vilain. ne mesme  
ment ostendre ne prie debil a personne Vilaine de vilain et de prie  
et vilain. Et dit platon. Celuy q<sup>z</sup> adiou le a sa gen ille se noblesse  
de bonnes meurs est a louer. Et celuy q<sup>z</sup> qui soffre la gen ille se q<sup>z</sup>  
vile et de ses parentz sans acquerir boanes condicions ne doib: p<sup>z</sup>  
estre enu pour noble.



pp.

**N**E priez pas contens aux renouilles  
Ne en leur palu ne te souilles  
Contez lathona sasseblerent  
Et leau clere luy troublerent

pp. Allegor<sup>z</sup>

**E**s vil  
lairs q<sup>z</sup>  
deuindrem renouil  
les pouds en  
tre le perche dana  
rice q<sup>z</sup> est contrai  
re au bonepe:it.  
Et dit saint Au  
gustin q<sup>z</sup> lode a  
uariete: est se  
bleable a enfer.  
Car ester ne seit  
tant engloir de  
amez q<sup>z</sup> il die cast  
assz. Et se tons  
les t<sup>z</sup> esor du mo  
de estoient amas  
sez en la possessio  
de lauariete: il  
ne seroit pas raf  
fasi. Et a ce pro  
pos dit le scriptur<sup>e</sup>  
re.

**I**nfatiabilis o  
cul<sup>z</sup> cupidi in p<sup>z</sup>  
iniquitatis no sa  
tiabili. Ecclesia  
stici. viii. capitu.

A page (reduced) from  
CHRISTINE DE PISAN. LES CENT HYSTOIRES DE TROYE.

Paris, Philippe Le Noir, 1522.

With 100 woodcuts.

See Item No. 194.

## 95 BEZA (THEODORUS).

Le Reveille-Matin des françois et de leurs voisins, composé par Eusèbe Philadelphe Cosmopolite en forme de dialogues.

2 parts in 1 vol., 8vo. *Old calf, gilt back.*

*A Edimbourg, de l'Imprimerie de Jacques James, avec Permission, 1574.* £3 10s

Ascribed by bibliographers to Theodorus Beza, to Hugues Doneau, or to Nicolas Barnaud.

The Edinburgh imprint is of course apocryphal and the real place of printing is evidently Basle, Geneva, or Lausanne. The Latin version, published the same year, though it bears the same fictitious names of printer and place of printing, is from a different press.

*Le Réveille-matin des François* was dedicated to the Queen of England in a letter dated November 20, 1573. This is followed, first by another dedicatory letter addressed to the estates and princes of Poland, and secondly by a letter purporting to be written to the Duke of Guise by a follower of the house of Lorraine, and sent to him with a copy of the pamphlet. The duke is assured that his accession to the throne would find favour with a large majority of the nation, including the Huguenots, and he is urged to come forward at once as the liberator of his country. A similar expression of the Huguenot views occurs in the body of the work.

The *Réveille-matin* has been attributed to at least three authors, but two of these attributions may be dismissed at once: that to Beza, as resting only on the unsupported statement of Adrien Baillet, who was born between seventy and eighty years after its publication: that to Hugues Doneau, the well-known jurist, as based on the sole authority of Cujas, who was his bitter opponent. The claims of Nicolas Barnaud, a gentleman of Crest in Dauphiné, are more deserving of consideration. They depend on the statement of J. J. Friesius, a native of Zurich, who, in his edition of the *Bibliotheca* of Conrad Gesner, published at Zurich in 1583, says that Barnaud was reputed to be the author, and that seven or eight years previously one M. de Lafin had given him a tremendous box on the ear for it in a street of Basle without his making any resistance. But, supposing this story to be true, it hardly proves that Barnaud was the author of the *Réveille-matin*: and probably Lenient is right in his conjecture that, like the *Satire Ménippée*, it is the work of several hands. There is certainly considerable difference in the style of the different speakers, which, judging from other pamphlets of this time, is not to be accounted for by an attempt at dramatisation. As regards the subject-matter of the pamphlet, it is too well known to require any reference here. The tone of the second part, though more calm and serious, is much more republican and revolutionary than that of the first part, and one of the questions discussed by the two speakers—the historian and the politician—is whether it is lawful to resist an unjust magistrate. (Tilley, *Studies in the French Renaissance*.)

## 96 BIBLE (LA).

Qui est toute la saincte escriture: contenant le Vieil et le Nouveau Testament. Autrement, La Vieille et Nouvelle Alliance.

*Printed in double columns.*

*Bound up at the beginning is Calendrier Historical.* Auquel avons adiousté une facile declaration du nombre d'or. Item, de l'Epacte. Item, de l'Indiction Romaine. Plus du Cycle solaire, et pourquoi il a este ordonné.

Two parts in 1 vol., 8vo. *Old calf.*

(Geneva), François Estienne, 1567.

£10 10s

Containing the rare *Calendrier Historical* with separate title, which is usually missing. None of the copies in the British and Foreign Bible Society's Library is perfect. This is a perfect and uncut copy of this beautifully printed and very rare edition. At the end is the Psalter with Musical notation and the metrical version by Clement Marot and Théodore de Béza; each page is ruled with red lines. It is a very neatly printed French Protestant version, executed at Geneva. See *Fairfax Murray Catalogue of Early French Books*, Vol. I., p. 30.

## 97 BIBLIA.

Biblia Sacra ad optima quæque veteris, ut vocant, translationis exemplaria summa diligentia, parique fide castigata. Cum Indicibus copiosissimis.

*With the celebrated series of about 231 delicate woodcuts by the great Lyonnese engraver Bernard Salomon, also called "le Petit Bernard."*

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£10 10s

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Le Fort Inexpugnable de l'Honneur du Sexe Femenin, construit par Françoys de Billon, Secrétaire.

*On the title is a remarkable woodcut portrait of the Author. There are several full-page woodcuts and a beautiful border with military emblems, cannons, etc.*

4to. Original limp vellum.

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çois par Blaise de Vigenère, Bourbonnois, enrichis d'Arguments  
et Annotations, reveus et corrigez sur l'original par un docte  
personnage de ce temps en la langue Grecque, et representez en  
taille douce en cette nouvelle édition. Avec des épigrammes sur  
chacun d'iceux par Artus Thomas Sieur d'Embry.

*With engraved title-page, and 60 full-page engravings, by  
Jaspar Isac, L. Gaultier and Thomas de Leu.*

Folio. Printed on Large Paper. Old French crimson morocco.

Paris, Veufve Abel l'Angelier et la Veufre Mathieu  
Guillemot, 1615. £75

The Author of this volume is stated by Baconians to be Francis Bacon, and reveals in words, as well as in magnificently designed pictures, that the name “Shakespeare” means nothing more than “Speare-Shaker” (Shake Spear) and is the pseudonym of Francis Bacon. It is also supposed to solve the birth mystery of Francis Bacon—that he was the son of Queen Elizabeth by her secret marriage with Robert Dudley, Earl of Leicester, and that he had the right to the title, crest and device of the Prince of Wales, as he was her first-born. In the year 1921 Alfred Freund published an exciting book in German bearing as its title (in translation) “The Picture of the Spearshaker, the solution of the Shakespeare riddle,” and as its frontispiece the remarkable illustration of a naked man,

(Continued over)

BLAISE DE VIGENERE—*continued.*

his face turned to the reader and shaking a spear in his right hand. This book by Freund deals with the work described above.

In the introduction Mr. Freund writes.—

“Bacon must have concealed the great cryptogram somewhere; probably he did it in his own works and most probably in the First Folio Edition of his Shakespeare Dramas, and chiefly in both parts of Henry IV.”

“The prophesy of the famous savant is now fulfilled, the great cryptogram has now been discovered.”

“The Shakespeare Folio Edition of 1623 contains the key and the two plays mentioned, King Henry IV., parts 1 and 2, contain the riddle.”

“The great secret is contained in Francis Bacon’s magnificent work of revelation, entitled ‘*Les Images des Deux Philostrates*,’ etc.”

The fact that two editions are dated after the year 1626, in which Bacon is supposed to have died, makes no difference at all. On the contrary this very fact (according to Dr. Freund) helps to prove the secret code.

This copy of the folio edition, 1615, Veuve Abel L’Angelier et Mathieu Guillemot, is a special ruled copy on large paper, from the library of Monsieur Gérard, Treasurer of France, with his manuscript ex-libris.

This edition (admitted by Brunet to be badly described) should contain 68 plates. The usual collation gives 66 plates.

This beautiful copy, which is exceptional, contains the 68 plates, 65 in the first part of the volume and three in the second part, making 68 in all. The Lefèvre de Caumartin copy contained only 67.

## 99A Another Copy, on ordinary paper.

*Old French calf.*

£52 10s

## 99B Another Edition.

*With engraved title and 68 full-page engravings.*

*Folio. Old calf.*

*Paris, Sébastien Cramoisy, 1637.*

£52 10s

## 100 BLAISE DE VIGENERE.

*Traicté du Feu et du Sel. Excellent et rare Opuscule du sieur Blaise de Vigenère Bourbonnois, trouvé parmy ses papiers après son decés.*

*Title printed in red and black. Engraved vignette on title.*

*4to. Old calf.*

*Paris, la veuve Abel l’Angelier, 1618.*

£2 10s

## viii Glose.

a Thamas  
fut roys et  
mary a la royne  
iuno q fist senier  
le bce cuyt pour  
desheriter ses fil-  
lastres car elle p  
arget corrumpt  
les presters de la  
loy q raportoient  
les reponses des  
dieux. Si dist au  
roy a ceulz d la  
couer q le bled q  
oyauoit semer na  
uoit poit proussi  
te pour ce q le plai  
soit aux dieux q  
deux enfans q le  
roy auoit beaus  
ges suffit chas  
sez et epidez. Et  
pour ce q le roy  
consentit l'aple de  
ses deux enfans

tout le fist il enuis a la grant doulour dit la fable q la deesse iuno en  
boulut prédre la deesse a la en ester dire a la deesse de forsenage  
q ell' venist vers le roy a thamas. Addc l'orrible et espouetab le de-  
esse dit a tout ses crins serpents et se mist sur le sieul du palais et  
estédit ses bras aux deux lez la porre. Et addc telz cotens coméca  
entre le roy et la royne q a peu ne se entre occirer. Et quāt du palais  
cuidé et saillir addc la forsenage deesse tira deus horribles serpents  
de ses crins et es grās de leur laca. Et quāt la deesse dist tāt espou-  
table addc to deus forsenes deuindre et a thamas occist la royn par  
rage et puis s'as deus enfans a l'ymesme de dessus une haulte roche  
se laca en l' mer. L'eposition d'este fabl' peult estre q une royne fut  
tāt diuise a ses filz freres q illes les fist desheriter: dot puis neut paix  
estre le pere la marrastre et p'ult estre q au dernier il locci. Et po-  
ce q le est vng mox et dice q si mauuais q celuy q en est fort attaie  
nraelle edgenoi hāce de raios dit au bō cheualier q de ire se doit gar-  
der et mons est q de defauit en bō cheualier estre ic uo. Et po ce  
dit ai st. garde toy d le car elle croise le cōte de met et destourne raios

b iii



viii Tēple  
a Thamas plain de grant rage  
La deesse de forsenage  
fist estrangler ses deux enfans  
Pour ce grant ire le deffens

## viii Allegorie.

a Thamas  
qui tāt fut  
plain dire enzen-  
drons ppterement  
le peche de ire dot  
le bō experit doit  
estre vnde. Et  
die saint gugusti  
en vtre epistre q  
ainsi écrivit le vte  
aigre ou b' vte  
corrumpt le vte  
sel cu il est si il y  
demeure longue  
mēt vnde ire cor-  
rumpt le cuer  
ou elle se boule  
se elle y demeure  
de tour a autre  
pour ce de sain et  
pol laposte.

Solnon occi-  
dat super tecum  
diam vestram ad  
ephesios.iii.ca.

A page (reduced) from  
CHRISTINE DE PISAN, LES CENT HISTOIRES DE TROYE.

Paris, Philippe Le Noir, 1522.

With 100 woodcuts.

See Item No. 194.

## Lxxiiii. Glose.

dyne est ap  
peleee de  
se des boyz et de  
chasserie si deult  
dire q le bon che  
ualter po: supuyte  
le hault nom des  
armes ne sedoit  
trop amuser en  
deduyt de chasse  
car cest chose qui  
apparait a oys  
uee. E dit aristot  
le q oys. uee per  
maine a tous in  
conueniens.



## Lxxv. Texte.

En sups mie trop le deduyt  
De Diane, car il na duxt  
Aux pou supuans cheualerie  
Eusq amuser en chasserie

## Lxxvii. Allegorie.

q De le de  
but diane  
ne doye trop s...  
uit qui est dicte  
pour oysuee  
peut mesme no  
ier le bon esperit  
et que elle soit a  
escheuer/dit saint  
gregor esait tou  
jours auncie oeuv  
ure de bien/ a ce q  
lennier y te tenu  
z occupe en au  
cune bigne e occita  
cion. A ce propos  
est il dit de la sa  
ge femme.

T Considera uite  
semitando sue  
e panz ociosa no  
comedit. Prouer  
biolum. propi. ca.

e.ii.

## Lxxvi. Glose.

It la fa  
ble q le s  
trois deesses de  
grant puissance/  
cestass auoir Pal  
las deesse de sca  
uoit. Juno deesse  
dauoit; et Venus  
deesse damours  
Vindrent devant  
Paris tenas une  
pome dor q disoit  
Soit donnee a la  
plus belle et plus  
puissante de celle  
poinz fut grāt  
disord, car ch is  
cune disoit que a  
croit la debuoit.



## Lxxvii. Texte.

Dimme Paris ne iuge pas  
Car on tecoupt mains dur repas  
Par male sentence octroyer  
Maintz en ont eu mauluais loyer

## Lxxviii. Allegorie.

p Aris qui  
iugea fo  
leme: cest q. le  
vō esperit se doit  
garder d faire iu  
gement sur aul  
truy/ de ce parle  
saint Augustin  
contre les mani  
ches q deuo cho  
ses sont q nous  
deuons par espec  
cial escheuer/ iu  
gement sur aul  
tray/ pmieremet  
car nous ne sca  
uons de q. el cou  
rage sont les cho  
ses saintes; les q.

Portions of 2 pages from  
CHRISTINE DE PISAN. LES CENT HYSTOIRE DE TROYE.  
Paris, Philippe Le Noir, 1522.

With 100 woodcuts.

See Item No. 194.

## 101 BLANCHON (JOAQUIM).

Les Premières Oeuvres Poétiques de Joachim Blanchon. Au Tres-Chrestien Henry III, Roy de France et de Pologne.

*With finely engraved portrait of Henry III.*

FIRST EDITION. Printed in Italic letter.

12mo. Full crimson levant morocco, inside dentelles, g. e.  
(Hardy).

Paris, Thomas Perier, 1583.

£21

## 102 BOCAGE (ADRIAN).

Oeuvres Poétiques Sur Le Subject de la Conception de la Tres-Saincte vierge Marie mere de Dieu. Composéz par diuers Autheurs. Recueillies par Adrian Bocage.

*With charming engraved vignette on title.*

12mo. Full dark blue levant morocco, inside dentelles, g. e.,  
by Petit.

Rouen, Guillaume de la Mare, 1615.

£35

The title is in two states, with and without the engraved vignette.  
From the Prosper Blanchemain collection.

## 103 BOCCACCIO.

Le Cameron. Autrement dit les Cent Nouvelles: composées en langue latine par Jehan Bocace et mises en françois par Laurens de Premierfaict.

Gothic Letter.

8vo. Full brown levant morocco, inside dentelles, g. e.

Paris en la grand rue St. Jacques à l'enseigne de l'Eléphant,  
10 October, 1527.

£52 10s

From the library of William Morris.

This edition of the Decameron in French, printed by François Regnault, is different from all described by Brunet. This, the first French translation of Laurent du Premierfait reigned supreme till 1545 when it was succeeded by the new version of Antoine le Maçon (see No. 104 in this Catalogue). Laurent du Premierfait made this paraphrase from a Latin version for Jean, Duc de Berry at the beginning of the fifteenth century and it enjoyed considerable popularity.

## 104 BOCCACCIO.

Le Decameron De Missire Jehan Bocace Florentin, Nouvellement Traduict d'Italien en Françoy par maistre Anthoine le Maçon, conseiller du Roy, et Trésorier de l'extraordinaire de ses guerres.

8vo. *Vellum.*

*Lyons, Guillaume Thibout, 1556.*

£15 15s

This translation was made by command of Marguerite de Valois (author of the *Heptameron*).

Of the great masterpieces of the fourteenth century the most popular in France at this time was the *Decameron*. For the greater part of Francis's reign readers were content with the old translation of Laurent du Premierfait, which was, however, more a paraphrase than a real translation. It was not till 1545 that it was superseded by a new version made by Antoine le Maçon, treasurer of the finances for Burgundy, and secretary to Margaret of Navarre, by whose command the translation was made. He undertook the task, he tells us in his ingenuous and modest preface, with some reluctance, feeling doubtful whether his powers or those of the French language were equal to producing an adequate representation of the original. The encouragement however which he received from those persons, Frenchmen and Italians, to whom he submitted part of his work, induced him to complete it, and his publisher in his advertisement to the reader, confidently appealed to the translation as a "strong proof and sure testimony of the richness and copiousness of our French vernacular." It is in fact a thoroughly good piece of work. If it misses the exquisite grace and harmony of Boccaccio, in other respects it catches much of his spirit, and it reads like an original work. The French is racy, forcible, and wholly free from affectation. Estienne Pasquier is right in naming Le Maçon, with other translators, as one to whom the French language was not a little indebted. (Tilley, *The Literature of the French Renaissance*.)

## 105 BOCCACCIO.

Le Laberinthe d'Amour de M. Jean Boccace, autrement inventive, contre une mauvaise femme. Mis nouvellement d'Italien en Françoy.

*Title within woodcut border.*

12mo. *Bound by Niedrée in full levant morocco, gilt centre ornament, gilt panel back, inside dentelles, g. e.*

*Paris, Jean Ruelle, 1571.*

£15 15s

A GENUINE NICOLAS EVE BINDING.

106 BOCCACCIO.

Traité des Mesadventures de Personnages signalez. Traduict du Latin de Jean Boccace, et reduict en neuf liures: par Cl. Witart, Escuyer, Sieur de Rosoy, Gasteblé, Belual et de Beralles, Conseiller au siege Presidial de Chasteau-thierry.

8vo. *Original limp vellum, gilt back and sides, g. e., (one cover damaged).*

*Paris, chez Nicolas Eve, Relieur du Roy, demeurant au cloz Bruneau, rue Chartiere, a l'enseigne d' Adam et Eue, 1578.*

£28

If this volume were not slightly damaged it would have been one of the highest priced items in this catalogue.

Original bindings which can be ascribed by documentary evidence to the great binder, Nicolas Eve, are among the rarest of bibliophilic treasures and extremely few have survived.

From the Prosper Blanchemain collection.

107 BOCCONE.

Recherches et Observations Naturelles, de Monsieur Boccone, Gentilhomme Sicilien; Touchant le Corail, la Pierre Etoilée, les Pierres de figure de Coquilles, la Corne d'Ammon, l'Astroïte Undulatus, les Dents de Poissons pétrifiées, les Hérissons alterez, l'Embrasement du Mont Etna, la Sangsüe du Xiphias, l'Alcyonium stupposum, le Bezoar Mineral, et les Plantes qu'on trouve dans la Sicile, avec quelques Reflexions sur la Vegetation des Plantes.

8vo. *Old vellum.*

*Amsterdam, Jean Jansson, 1674.*

10s 6d

## 108 BONFONS (PIERRE), Parisien.

Les Fastes Antiquitez et Choses plus remarquables de Paris.  
 Labeur de curieuse et diligence recherche, diuisé en trois liures.  
 Par M. Pierre Bonfons, Parisien, Controlleur au Grenier à sel  
 de Pontoise.

8vo. *Old brown calf.*

*Paris, Nicolas Bonfons, 1607.*

£6 6s

The complete edition, with the fine woodcuts after J. Rabel, which are of considerable archaeological interest. The author was the controller of the salt dépôt at Pontoise. His work describes all the Paris churches with their tombstones and sculptures.

## 109 BONNEFONS (JEAN).

Pancharis Jo. Bonefonii Arverni.

12mo. *Old brown calf.*

*Bound with:*

Imitations tirées du latin de Jean Bonnefons avec autres amours et meslanges poetiques de l'invention de l'Autheur (Gilles Durant).

*Paris, Abel l'Angelier, 1588.*

£28

Presentation copy from the author.

"The best-known work of Gilles Durant was a spirited translation into French of *Pancharis*, a series of Latin love poems by his fellow-townsman and close friend, Jean Bonnefons (1554-1614). To the first and second editions of Bonnefons' Latin *Pancharis*, Durant appended a second part which bore the title, 'Imitations tirées du Latin de Jean Bonnefons, avec autres amours et meslanges poetiques, de l'invention de l'Autheur (i.e. Gilles Durant)', and a poem called 'Le Zodiac Amoureux' first appeared among these Amours.

In one of George Chapman's earliest volumes entitled 'Ovid's Banquet of Sence,' 1595, there figures a poem in thirty six-line stanzas entitled 'The Amorous Zodiacke.' It is a pedantic love poem portraying celestial influences on phases of the poet's passion. Although Chapman gives no hint of his indebtedness, no word of his text is original. Throughout, he is anglicizing a French poem with the same title, and in the same metre, by Gilles Durant. Not only is Durant's language accurately, and indeed servilely, reproduced by Chapman, but the Frenchman's

BONNEFONS—*continued.*

metre is borrowed, and many of his rhymes are anglicized with curiously halting effect." Sidney Lee (*The French Renaissance in England*).

Sidney Lee further quotes the example of Chapman's rendering of Durant as an example of the many short Elizabethan poems of lyric character, which, in spite of tacit avowals of originality, belonged to the category of literal translation from the French. In his Appendix II. he devotes thirteen pages in showing the responsibility of George Chapman for the common Elizabethan habit of plagiarism from the French, and shows that in addition to George Chapman, the poet Lodge, Samuel Daniel and Drummond of Hawthornden were all members of the plagiarizing brotherhood.

110 BONNEFONS (JEAN).

Imitations du Latin de Jean Bonnefons. Avec Autres Gayetez amoureuses de l'invention de l'Auteur (Gilles Durant). Dernière Edition revue et corrigée.

8vo. *Original limp vellum.*

Paris, *De l'Imprimerie d'Anthoine du Brueil*, 1610. £18 18s

See note to No. 109 of this Catalogue.

111 BOSSUET (JACQUES BENIGNE).

Exposition de la Doctrine de l'Eglise Catholique sur les Matieres de Controverse. Par Messire Jacques Benigne Bossuet, Conseiller du Roy en ses Conseils, Evêque et Seigneur de Condom, Précepteur de Monseigneur le Dauphin.

FIRST ISSUE OF THE FIRST EDITION. Small 8vo. *Old calf.*

Paris, *Sebastien Mabre-Cramoisy, Imprimeur du Roi*, 1671.

£2 10s

" If Boileau was the defender of authority in literature, Bossuet was its evangelist in religion. No one has ever preached a reactionary programme more eloquently than he, nor, be it said in his honour, with greater sincerity. A devout Catholic, he was not what we should call an original thinker; he defined a heretic as " *celui qui a une opinion.*" For this reason alone it is difficult to agree with Nisard and Brunetiére, who regard Bossuet as entirely representative of Louis XIV's time. But he had a seductive personality, a great intelligence—placed in the service of a high moral idea—and he treated vital questions with the simple seriousness of a really great soul." (Nitze & Dargan, *History of French Literature*.)

## 112 BOSSUET (J. B.).

Discours sur l'histoire universelle à Monseigneur Le Dauphin, pour expliquer la suite de la Religion et les changemens des Empires. Première partie (*all published*).

FIRST EDITION. 4to. *Old calf, gilt panelled back.*

Paris, Sébastien Mabre-Cramoisy, 1681.

£5 5s

“ Bossuet's nomination as tutor to the Dauphin made him resign his bishopric and devote himself, with characteristic zeal, to forming the mind of a pupil who, however dull and unappreciative, might some day rule the world. To this endeavour we owe several of Bossuet's greatest works, such as: the *Traité de la connaissance de Dieu*, the *Politique tirée de l'Écriture sainte* and the famous *Discours sur l'histoire universelle* (begun in 1678). While these works failed of their immediate purpose—the Dauphin having no brain to instruct—they are the basis of Bossuet's philosophy and they serve as an index to both the epoch and the man. Absolute monarchy could have no other historian than a theologian, one who would see in the established order a foreordainment of God. At the same time, Bossuet is no flatterer—he lauded the monarchy, but he lauded it as an obligation and a trust, and he spared no pains to make clear the terrific duties that weigh down a king. Bossuet's appeal is neither overbearing nor servile, it is psychologically true and to the point, it shows his good sense and his *justesse d'esprit*. Finally, it reveals his courage.”

“ The *Discours sur l'histoire universelle* remains the outstanding instructional work. Its importance as a serious philosophy of history may be questioned. Yet there is no doubt that it served as such for Classicism. Bossuet aims at nothing less than a “*theology of human progress*,” from Adam to Charlemagne. The *Discours* is divided into three parts: (1) On Epochs, which gives a chronological outline, (2) On Religions, which establishes the idea of Providence ruling the world through his chosen peoples, and (3) On Empires, which confirms the succession of Rome. Thus historical unity is found in religion: Judea, Christianity and Rome. Having determined this fact—*de parti pris*—Bossuet is free to deal with secondary causes, and here he is at his best. He would make his Royal pupil see the true characters of kings and peoples,—why they succeed, why they fail. Events mean little to him, it is the man behind the event whom he would make the Dauphin understand. Lacking modern erudition, Bossuet is yet a master of his material, he seeks to be impartial and is led—as far as his thesis permits—by psychological and rational considerations. Above all, he has the ability to survey a movement, and he points the way to, even if he does not attain, the position of Montesquieu. On the other hand, the effect of his theory is static. He reinforces the old absolutes of *une loi*, *un roi*, *une foi*, and he does so with the optimism of his vigorous personality.” (Nitze & Dargan, *History of French Literature*).

113 BOSSUET (J. B.).

Discours sur l'Histoire Universelle A Monseigneur Le Dauphin: Pour expliquer la suite de la Religion et les changemens des Empires. Première Partie. Depuis le commencement du monde jusqu' à l'Empire de Charlemagne. Seconde Edition.

8vo. *Contemporary full citron morocco, inside dentelles, g. e.*

*Paris, Sebastien Mabre-Cramoisy, Imprimeur du Roy, 1682.* £4 15s

114 BOSSUET (J. B.).

Conference avec M. Claude, Ministre de Charenton, sur la Matière de l'Eglise.

FIRST EDITION. Small 8vo. *Old calf, gilt back.*

*Paris, Sebastien Mabre-Cramoisy, 1682.* £1 10s

115 BOSSUET (J. B.).

Traité de la Communion sous les Deux Espèces.

Small 8vo. *Old calf, gilt back.*

*Paris, Sebastien Mabre-Cramoisy, Imprimeur du Roy, 1682.* £1 10s

116 BOSSUET (J. B.).

Oraison Funebre de Marie Terese d'Austriche, infante d'Espagne, Reine de France et de Navarre.

FIRST EDITION. 4to. *Dark blue morocco, panelled back, inside dentelles, g. e. (Rivière).*

*Paris, Sebastien Mabre-Cramoisy, 1683.* £14

"It must not be forgotten that preaching was in low estate when Bossuet began. The pulpit style of the Jesuits was traditionally florid and stilted. Saint Francois de Sales had socialized the "sermon" and given it charm. But his imitators exaggerated these qualities, their effects were sugary and soft, and preaching lost its dignity. This trait Bossuet restored. He did not write out his sermons, he was too much an orator to forego the advantages of improvisation—thus the text of many of his sermons only approximates to his actual words, and it is known that his editor, Déforis, took liberties with that text. Nevertheless, Bossuet preached from a sketch that was carefully and logically organized, with all the devices of Classical rhetoric." (Nitze & Dargan, *History of French Literature.*)

117 BOSSUET (J. B.).

Oraison Funebre de Très-Haut et Puissant Seigneur Messire Michel Le Tellier, chevalier, Chancelier de France.

FIRST EDITION. *Dark blue morocco, panelled back, inside dentelles, g. e.*

*Paris, Sebastien Mabre-Cramoisy, 1686.*

£10

" His *Oraisons Funèbres* preach, for the uses of the living, the doctrine of death. Nowhere else does he so fill the mind with a sense of the greatness and the glory of life as when he stands beside the bier and reviews the achievements or presents the characters of the illustrious deceased. Observing as he did all the decorum of the occasion, his discourses do not degenerate into mere adulation; some are historic surveys, magnificent in their breadth of view and mastery of events. He presents things as he saw them." (Nitze & Dargan, *History of French Literature*.)

118 BOSSUET (J. B.).

L'Apocalypse avec une explication.

FIRST EDITION. 8vo. *Old calf, gilt panelled back.*

*Paris, Sebastien Mabre-Cramoisy, 1689.*

£2

119 BOSSUET (J. B.).

Premier [to Cinquieme] Avertissement aux Protestans sur Les Lettres du Ministre Jurieu Contre l'Histoire des Variations. Le Christianisme Flétri et le Socianisme autorisé par ce Ministre.

4to. *Old calf.*

*Paris, la Veuve de Sebastien Mabre-Cramoisy, Imprimeur du Roy, 1689.*

£3 10s

*Bound up with Bossuet's*

1. L'antiquité éclaircie sur l' immutabilité de l'estre divin.

*Paris, 1691.*

2. Etat présent des controverses et de la religion protestante. *Paris, 1691.*

3. Lettre de M. l'Abbé de Cordemoy aux nouveaux Catholiques de l'isle d'Arvert en Saintonge. *Paris, 1689, etc.*

PLATE XIX.

ΜΑΡΚΟΥ ΤΥΛΙΟΥ ΕΙΚΕΡΑΝΟΣ  
ΡΩΜΑΙΟΥ, ΕΑΤΩΝ Η ΠΕΡΙ  
ΓΗΡΩΣ.



¶ Væneunt Parthisijs, ab Egidio Gormontio, Sub signo  
trium Coronarum Coloniensium commorante.

Title-page from  
CICERO'S DE SENECTUTE (in Greek), one of the first specimens of the Paris Greek Press.  
Paris, Gilles de Gourmont, 1516.  
See Item No. 195.

PLATE XX.

Chanson en forme de complainte / facete  
par Dialogue / par Jehan Debuz / e-  
stant en son lict de la mort.



À Rouen / chez Richard Aubert / libraire;  
tenant sa boutique à la rue de la grosse  
Horloge; devant le Pellican.

Title-page from  
JEHAN DEBUZ. CHANSON EN FORME DE COMPLAINTE.  
Rouen, about 1555.  
(*Probably unique.*)

See Item No. 221.

120 BOSSUET (J. B.).

Pièces et Mémoire touchant l'Abbaye de Jouarre.

4to. *Half morocco.*

*Paris, Sébastien Mabre-Cramoisy, 1690.*

£6

Loosely inserted in this volume is an article by Recteur de la Ferrière, "La Véritable Abbesse de Jouarre, Charlotte de Bourbon," from *La Nouvelle Revue*, 1st October, 1889.

122 BOSSUET (J. B.).

Défense de l'Histoire des Variations contre La Réponse de M. Basnage Ministre de Rotterdam.

Small 8vo. *Old calf, gilt back.*

*Paris, Chez J. Anisson, Directeur de l'Imprimerie Royale, 1691.*

£1

123 BOSSUET (J. B.).

Libri Salomonis, Proverbia, Ecclesiastes, Canticum Cantorum, Sapientia, Ecclesiasticus. Cum Notis Jacobi Benigni Bossuet, Episcopi Meldensis. Accesserunt ejusdem supplenda in Psalmos.

8vo. *Old French crimson morocco, gilt lines on sides, inside dentelles, gilt panel back, g. e.*

*Paris, Jean Anisson, Typographiae Regiae Director, 1693.*

£1

## 124 BOSSUET (J. B.).

Meditations sur la remission des pechez, pour le temps du Jubilé et des Indulgences, tirées principalement du Concile de Trente.

FIRST EDITION. Small 8vo. *Old red morocco, gilt lines on sides, gilt back, inside dentelles, g. e.*

*Paris, Jean Anisson, 1696.*

£1 10s

## 125 BOSSUET (J. B.).

De Nova Quæstione Tractatus Tres. I. Mystici in Tuto. II. Schola in Tuto. III. Quietismus Redivivus.

FIRST EDITION. 8vo. *Full blue levant morocco, inside dentelles, g. e.*

*Paris, J. Anisson, Typographiae Regiae Director, 1698.*

£4 10s

## 126 BOSSUET (J. B.).

Instruction sur Les Estats d'Oraison, où sont exposées les erreurs des faux mystiques de nos jours: Avec les actes de leur condannation.

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Divers Ecrits ou Mémoires sur le Livre Intitulé: Explication des Maximes des Saints, etc. Sommaire de la Doctrine de ce Livre, en Latin et en François. Déclaration des Sentimens de Trois Evesques, aussi en Latin et en François. Avec Une Preface sur l'Instruction pastorale donnée à Cambray le 15. de Septembre 1697.

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*Paris, Jean Anisson, Directeur de l'Imprimerie Royale, 1698.*

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Relation sur Le Quiétisme.

8vo. *Full green levant morocco, inside dentelles, g. e.*  
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Remarques sur La Réponse de M. L'Archev. de Cambray,  
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Reponse de Monseigneur l'Evesque de Meaux à quatre  
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*Paris, Jean Anisson, Directeur de l'Imprimerie Royale, 1698.*

£5 5s

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£3 3s

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Les Passages Eclaircis, ou Réponse au livre intitulé : les principales propositions du livre des Maximes des saints, justifiées par des expressions plus fortes des saints auteurs. Avec un avertissement sur les signatures des Docteurs, et sur les dernières lettres de M. l'Archevesque de Cambray.

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*Paris, Jean Anisson, Directeur de l'Imprimerie Royale, 1699.*

£3 3s

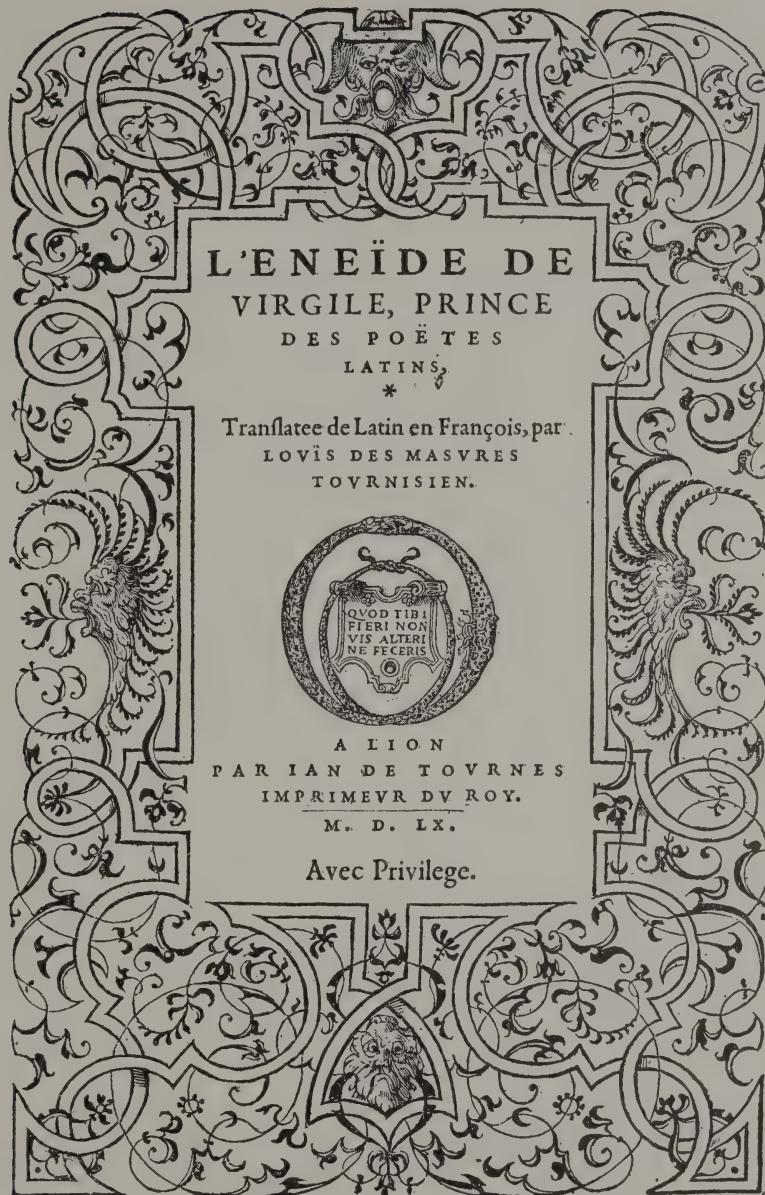
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Seconde Instruction sur les Passages Particuliers de la Version du Nouveau Testament.

FIRST EDITION. Small 8vo. *Old calf, gilt back.*

*Paris, Anisson, 1703.*

£1



Title-page from  
LOUIS DES MASSES, L'ÉNEÏDE DE VIRGILE.

Lyons, Jean de Tournes, 1560.

See Item No. 231.

LE SECOND LIVRE  
DE L'ENEÏDE DE.  
VIRGILE. \*



Hacun se tient, & pour ouir ces choses

C onticuere o-  
mnes, intenti<sup>q</sup>.  
oratenebant.

Tous ententifs tenoient leurs bou-  
ches closes.

Le pere Enee à l'heure s'avanza  
Sur le hault liet, & ainsi commença:

Tu me contrains, Royne de grand' valeur,  
Renouveler une estrange douleur,  
Qui veux ouir, comme en ruine & proye  
Les Grecs ont mis les richesses de Troye,  
Et saccagé le regne lamentable,  
(e que j'ay vù (misere inestimable)

Inde toro pater Ae-  
neas sic orsus ab al-  
to:

Infandū regina iu-  
bes renouare dolore,  
Troianas ut opes, &  
lamentabile regnum

Eruerint Danae,  
quā que ipse miserris-  
ma vidi

e 2 Et

A page from

LOUIS DES' MASURES, L'ENEÏDE DE VIRGILE.  
Lyons, Jean de Tournes, 1560.

See Item No. 281.

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Defensio Declarationis celeberrimae, quam de Potestate Ecclesiastica sanxit Clerus Gallicanus.

*With engraved frontispiece (portrait of Bossuet) and an engraving on title.*

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4to. *Half calf.*

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£1

## 143 BOSSUET (J. B.).

Memoire pour Messire Jacques Benigne Boussuet, Evesque de Meaux, Deffendeur, Contre Madame Henriette de Lorraine Abbesse de Jouarre, Demanderesse.

4to. *Dark blue morocco, panelled back, inside dentelles, g. e. (Rivière).*

N.P., N.D.

£5

## 144 BOSSUET (J. B.).

Lettres Spirituelles.

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£1 10s

## 145 BOUCHER (JEHAN).

Oraison Funebre sur le Trepas de Tres-hault Tres-grand, et Tres-puissant Monarque, don Philippe second de ce nom, Roy d'Espagne, etc., Prononcée aux obseques de sa Majesté en l'Eglise de nostre Dame de Tournay, le lundy, 26 d'Octobre 1598.

Small 8vo. *Half bound.*

*Brussels, Rutger Velpius, 1599.*

10s 6d

## 146 BOUCHET (GUILLAUME, SIEUR DE BROCOURT).

Les Serées de Guillaume Bouchet, Sieur de Brocourt, divisées en trois livres (où sont contenuës diverses matières fort recreatives, et sérieuses, utiles et profitables à toutes personnes melancholiques et Joviales).

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*Lyons, Pierre Rigaud, 1618.*

£35

From the libraries of Yemeniz and Cousin.

"Similar in title to *Les Apredisnées* are the *Serées* of Guillaume Bouchet, the worthy bookseller whom we have met before as forming one of the literary group of Poitiers. He was older than his friends, having been born in 1518. He makes no attempt to imitate Rabelais, writing in an unaffected, familiar style. But he frequently refers to him as well as to Montaigne, Bodin, Ronsard and Pibrac. The stories are very numerous—there must be something like eight hundred altogether—and they are told with great brevity and no attempt at artistic presentation. The *Serées* is in short a kind of commonplace book, the result of the author's discursive reading, arranged in thirty-six chapters or *series*, the titles of which correspond fairly well to their contents. For, unlike Rabelais and Montaigne, Bouchet had an orderly mind. His book attained considerable popularity, fresh editions being published down to 1635. It is a book to read in, rather than to read continuously, and that not for its artistic merit, but for the light that it throws on sixteenth-century thought and society." (Tilley, *The Literature of the French Renaissance.*)

The *Serées* was placed by Sterne among the treasures of the *Shandy* library, and is said to have influenced him in writing *Tristram Shandy*.

## 147 BOUCHET (JEAN).

Le Labyrinthe de fortune et Séjour des trois nobles dames. Composé par lacteur des Renars traversans et loups ravissans surnommé le traverseur des voyes perilleuses.

*Gothic Letter. 4to. Russet morocco gilt, g. e., by Bedford.*

*Paris, en la rue sainct Jacques deuant sainct Yues et à Poitiers devant le pallays au pellican par Enguilbert de marnef. Et a l'imprimerie à la celle et devant les cordeliers par Jacques Bouchet, Imprimeur (1552).* £52 10s

A very fine copy, with the genuine blank leaf before A1, from the Huth and Fairfax Murray collections.

"Jean Bouchet had acquired fame at the Court of Louis XII. and Anne of Brittany, but in the next reign he retired to Poitiers where he became the centre of an admiring circle."

## 148 BOUCHET (JEAN).

Opuscules du Traverseur des Voies perilleuses. Nouvellement par luy reveuz et amendez et corrigez, L'Epistre d'justice à l'instruction et honneur des ministres dicelle. Le chappelet des princes contenant L. Rondeaulx et V. Balades. Plusieurs Champz royaux, Ballades et Rondeaulx. La Déploration de l'Eglise militante sur les persecutions, laquelle deteste guerre et incite les Roys et Princes à paix. Nouvellement reveu, corrigé et augmenté par ledict acteur.

*Gothic Letter. Title printed in red and black, within woodcut border, small woodcut in text, representing the author seated at his desk, writing.*

*8vo. Bound by Capé in full olive green levant morocco, gilt lines and gilt tooling on sides, inside dentelles, g. e.*

*(Rouen, chez J. Burges, about 1525.)*

*(SEE ILLUSTRATION, PLATE NO. VIII.).*

£85

PLATE XXIII.

*Les*  
*Nouvelles Recreations*

à Joyeux Devis & feu Bonaventure des  
Periers Valer d'Amboise & la  
Begne & Navarre.



EX A EQVITATE, ET



PRUDENTIA, HONOS.

à Lyon,

De l'Imprimerie de Robert Granjon.  
Mil. V. 1558.

avec privilége du Roi.

Title-page from

BONAVVENTURE DES PERIERS, LES NOUVELLES RECREATIONS ET JOYEUX DEVIS.

Lyons, Robert Granjon, 1558.

*Printed in script type.*

See Item No. 232.

PLATE XXIV.

# INSTITVTION DV PRINCE.

A

MONSEIGNEVR LE DVC  
DE VENDOSME.



A P A R I S

Par la veufue Mamert Patisson, Imprimeur du Roy.

*Auec permission.*

M. DCIII.

Title-page from  
DES YVETAUX. INSTITUTION DU PRINCE.  
Paris, 1604.

See Item No. 242.

149 BOUCHET (JEAN).

Le Panegyric du Chevalier sans Reproche [Louis de la Trimouille].

*Printed in Gothic Letter. Title within woodcut border, with fine woodcut on verso.*

4to. *Bound by Duru in full blue levant morocco, doublures of red morocco with ornamental gilt border, g. e.*

*Poictiers, Jacques Bouchet, 1527.*

(SEE ILLUSTRATION, PLATE NO. IX.).

£75

From the Aimé-Martin, Charles Butler and De Backer collections. Bottom of title re-margined.

150 BOUCHET (JEAN).

Les Triumphe de la noble et Amoureuse Dame: Et l'art de honnestement aymer. Composé par le Traverseur des Voyes Perilleuses.

*Printed in Gothic Letter. Title printed in red and black.*

4to. *Bound by Capé to a grolieresque pattern in full brown levant morocco, covered with mosaic of different coloured leathers, with gilt fleurons on sides, gilt ornamental back, inside dentelles, g. e.*

*Paris, Jaques Kerver, 1535.*

£85

The Leon Rattier copy.

Brunet (I. 1162) mentioned that "ces Triumphe sont un ouvrage mystique, en vers et en prose, où il s'agit de l'amour de Dieu: l'amoureuse dame est notre âme. On le voit, donc, il n'y a la rien de bien érotique." He, however, omits to state that much of the matter is of more human interest than may be at first supposed. There are chapters on Matrimonial Conduct, the bringing-up of Children ("Comment mary et femme doiyvent conuerser en lieu licte de mariage; (Instruction pour les femmes grosses; Comment les mères doyvent nourrir leurs enfans en enfance," etc.), Choice of foods, Anatomy of the human body, etc.

## 151 BOUCHET (JEAN).

Les Triumphes de la Noble et amoureuse Dame: Et l'art de honnestement aymer. Composé par le Trauerseur des Voyes perilleuses.

*Title printed in red and black within woodcut borders, and woodcut on first leaf of text. Printed in Gothic Letter.*

Folio. Red levant morocco, inside dentelles, g. e., by Trautz-Bauzonnet.

*Paris, pour Ambroise Girault, 21st June, 1536.*

(SEE ILLUSTRATION, PLATE NO. X.).

£105

“*Les Triumphes de la noble et amoureuse dame et l'art de honnestement aymer*” is a work in which Bouchet expresses himself more often in prose than in verse. It is an allegory of the state of the soul from its entering the body to leaving it, and at the same time a detailed account of the instructions given to the soul by the virtues, struggles of the flesh, the devil, and vices, and to the cowardice to which it sometimes succumbs under their efforts, and of the victories which Salvation obtains for it over its enemies. (See also note to No. 150 of this catalogue.)

The red and black title is surrounded by a grotesque border which bears the initials M.D.; the second page bears a cut with the sign of the cross of Lorraine. It represents the author presenting his book to the King. The last leaf bears the printer's device of Ambroise Girault.

Very fine copy from the collections of Charles Butler and De Backer, almost uncut and with numerous rough edges.

152 BOUCHET (JEAN).

Les Anciens et Modernes Genealogies des Roys de France et mesmement du roy Pharamond avec leurs epitaphes et effigies.

*Printed in Gothic Letter. With numerous small woodcut portraits. 8vo. Old French calf, g. e.*

*On les vend à Paris au clos Bruneau à l'enseigne de la corne de cerf [Printed by Guillaume Le Bret], 1537.* £5 5s

The epitaphs of the kings are in decasyllabic verse.

153 BOUCHET (JEAN).

Epistres Familieres du Traverseur. (*In Verse.*)

*With printer's device on last page.*

Folio. *Bound by Closs in half calf.*

*Poitiers, Jacques Bouchet, 1545.*

£31 10s

154 BOUIU DE BEAULIEU.

Cartel de Deffy du Sieur de Bouiu, surnommé de Beau-Lieu, enuoyé au Sieur du Moulin. Avec les Responses Et repliques de part et d'autre, sur les point de la Cene, et des marques de la vraye Eglise.

Small 8vo. *Full crushed brown morocco, inside dentelles, t. e. g. (Asper).*

*Genève, Pierre Aubert, 1636.*

16s

A rare Protestant tract.

From the library of Ernest Stroehlin.

## 155 BOURDIGNE (JEHAN DE).

[Chroniques d'Anjou.] Hystoire aggregative des Annalles et cronicques d'anjou contenant le commencement et origine . . . plusieurs faictz dignes de memoire advenuz tant en France, Italie, Espaigne, Angleterre, Hierusalem et autres royaulmes tant chrestiens que sarrazins, depuis le temps du deluge jusques a present . . . reveues et additionnes par le Viateur.

*Beautifully printed in lettres bâtarde, title in red and black within fine woodcut border, interesting full-page cut of author presenting his book at the Court of Louise of Savoy, Mother of Francis I., and an early cut on fol. 13 showing building operations, numerous ornamental woodcut initials, device of Galliot du Pré on last blank leaf.*

FIRST EDITION. Folio. Bound by Duru in full blue levant morocco, inside dentelles, g. e.

Paris, A. Couteau, for Galliot du Pré, also C. de Boigne &  
Cl. Alexandre of Angers, 1529. £25

On folio II. are given lists of Churches, Abbeys, Priories, etc., with Relics therein

155<sup>A</sup> BOUQUET (SIMON).

Entrée de Charles IX à Paris. Bref et sommaire recueil de ce qui a esté faist, et de l'ordre tenue, à la joyeuse et triomphante entrée de très-puissant très-magnanime et très-chretien Prince Charles IX de ce nom, Roy de France, en sa bonne ville et cité de Paris, capitale de son royaume, le Mardi sixièsme jour de Mars. Avec le couronnement de très-haut, très-illustre et très-excellente princesse Madame Elizabet d'Autriche, son Espouse, et entrée de ladite dame en icelle ville. . .

*With 14 finely designed full-page woodcuts of Arches, Fountains, etc., besides a folding woodcut between folios 32 and 33. These were engraved by Olivier Codoré, according to the Privilege.*

4to. *Red morocco, g. e., by Hardy-Menil.*

*Paris, Denis du Pré, pour Olivier Codoré, 1572.*

(SEE ILLUSTRATION, PLATE NO. XI.).

£52 10s

*Fairfax Murray Catalogue of Early French Books*, Vol. I., p. 151.

This magnificent copy contains the three pieces indicated by Brunet, and is as complete as that of M. de Soleinne. The two first pieces are by Papire Masson; the third is signed Estienne Pasquier.

There are preliminary verses by Estienne Pasquier, Jean Dorat (Greek and Latin), Nic. Goulou (in Greek), Pierre de Ronsard (ten poems) and the author. There are other Sonnets, &c., interspersed throughout, by Ronsard, A. de Baif, A. Jamyn, &c. At the end is a page of type set out in the form of a goblet, commencing "Simon Bouquet / ciuis Parisiensis. . . . / verso blank. This book is mentioned by Prosper Blanchemain in his *Bibliography of Ronsard* in his edition of Ronsard's Works, Vol. VIII., p. 86.

## 156 BOUTEROUE (ALEXANDRE).

Le Tremble.

*A Paris, Chez Jean de Heuqueville, près le Palais devant la Piramide, 1598.*

Bound with:

Les Destinés du Roy.

*A Paris, Chez Jean de Heuqueville, près le Palais devant la Piramide, 1598.*

2 vols. in 1 vol., small 8vo. Modern white vellum. £25

Two extremely scarce poetical tracts of which no other copies seem to be on record.

From the Prosper Blanchemain collection.

## 157 BOUTEROUE (ALEXANDRE).

Ode sur le Mariage du Roy. Au Roy.

4to. Bound by David in full levant green morocco, gilt lines on sides, inside dentelles, g. e.

Paris, 1612.

£10 10s

From the William Martin collection.

A poem on the marriage of Louis XIII. and Marie de Medicis.

## 158 BRACH (PIERRE DE).

Les poemes, divisés en trois livres.

With portrait of the author. Printed in Italic letter.

8vo. Vellum.

*Bourdeaux, Simon Millanges, 1576.*

£15 15s

From the Prosper Blanchemain collection.

With a sonnet and a long poem (the famous *Hymne de Bourdeaux*) of 42 pages, dedicated to Ronsard.

"Another Gascon poet of some repute in his day was Pierre de Brach, a native of Bordeaux. He was a common friend of Montaigne and Du Bartas. He made the latter's acquaintance at the University of Toulouse, and one of his most pleasing poems, an account of a tour in Gascony which the two young men made together, contains a description of the château of Bartas. Brach's poetry is of the kind that a high-minded, well-educated, intelligent man, with some gift for versification, might be expected to write in a poetic age. It is well-expressed, easy, and fairly harmonious, but it stops short of being real poetry, for the breath of inspiration

BRACH—*continued.*

is wanting. Yet to the author's friends he seemed a real poet, for Florimond de Raemond, the Catholic historian of Protestantism, after regretting that his own want of practice prevented him from paying a tribute of verse to Montaigne's memory, adds that "*only the singer of Aimée could do justice to so rich a theme.*"

(Aimée was the poetical name of the lady to whom Brach's love-sonnets were addressed, and who became his wife. Her real name was Anne. Colletet says in his life of Brach that "he made her name so famous that all France knew it.")

On October 10, 1592, de Brach wrote a long letter to Antony Bacon (elder brother of Sir Francis Bacon) sending him an account of their mutual friend Montaigne's death on September 13 of that year. The letter, which is still extant among the Antony Bacon papers at Lambeth, may be read in Sidney Lee's *French Renaissance in England*.

## 159 BREBEUF (GUILLAUME DE).

Lucain Travesty, ou les Guerres Civiles de Cesar et de Pompée en vers enjoüez.

Small 8vo. *Brown morocco, fleurons in corners, panel back, g. e.*

*Imprimé à Rouen par L. Maury. Pour Antoine de Sommaville, Marchand Libraire, au Palais, à Paris, 1656.* £5 5s

## 160 BRISACIER (M. DE).

Discours Funebre pour Madame la Duchesse d'Aiguillon.

4to. *Old black morocco, with the Arms of the Duchesse d'Aiguillon stamped in gold on sides.*

*Paris, Charles Angot, 1675.*

£12 12s

Marie Magdeleine Therese de Wignerot, Duchesse d'Aiguillon, was niece of Cardinal de Richelieu, and was known by the name of Madame de Combalet.

## 161 BRONZINI (CHRISTOPHER).

L'Advocat des Femmes ou de leur Fidélité et Constance. Dialogue du sieur Christofle Bronzini d'Ancone. Contre les médisans de ce temps. Traduit d'Italien en François, Par S. D. L.

12mo. *Full brown calf.*

*Paris, Toussaint Du Bray, 1622.*

£3 3s

A beautiful copy from the celebrated Gordonstoun library with the autograph of Robert Gordone, the founder (temp. James I.).

## 162 BRUSCAMBILLE.

Paradoxes et Facecieuses Fantaisies de Bruscambille, et autres discours Comiques. Le tout mis ensemble, reveu, et recorrigé par l'Autheur, et mis en meilleur ordre qu'ils n'estoit depuis qu'ils sortit de l'Escarcelle de ses Imaginations.

*With an interesting engraving of a French stage and spectators, and a farce being acted thereon.*

12mo. *Citron morocco, gilt lines on sides, gilt back, inside dentelles, g. e., by Trautz-Bauzonnet.* £10 10s

From the Michael Tomkinson collection.

## 163 BUDE (GUILLAUME).

Summaire ou Epitome du liure de Asse faict par le commandement du Roy par maistre Guillaume Budé conseiller dudit seigneur et maistre des requestes ordinaires de son hostel et par luy presenté audict seigneur.

*Printed in Gothic Letter. Small 8vo. Old calf.*

*Paris, 1527.*

£10 10s

Guillaume Budé, the correspondent of P. Amy and Rabelais, and the leading humanist of his time, was appointed Master of the King's library, and was successful in his efforts to urge the King to establish a Royal college for the study of ancient languages.

"Budé died four years after Erasmus. The following words of Calvin give a just estimate of his services to his country : *Guielmus Budaeus primum rei literariae decus et columen, cuius beneficio palmam eruditio[n]is hodie sibi vindicat nostra Gallia!* The first place in the world of scholarship had in fact passed from Italy to France, and it was mainly the work of Budé. Out of the many verses, French and Latin, that were written in his honour, the following by Mellin de Saint-Gelais give a good idea of the estimation in which he was held by his countrymen :

*Qui est ce corps que si grand peuple suit ?  
Las c'est Budé a cercueil estendu.  
Que ne font donc les cloches plus grand bruit ?  
Son nom sans cloche est assez espandu.  
Que n'a l'on plus en torches despendu.  
Suivant la mode accoustumée et sainte ?  
Afin qu'il soit par l'obscur entendu  
Que des François la lumiere est esteinte !*

(Tilley, *The Literature of the French Renaissance.*)

PLATE XXV.

La maniere de bien  
Traduire d'une langue  
en autre.

D'anantage.  
De la punctuation de la langue.  
francoyse.  
plus.  
Des accent d'ycelle.



En Anvers par Jehan Loe.

Title-page from  
ETIENNE DOLET. LA MANIERE DE BIEN TRADUIRE.  
Antwerp, Jehan Loe, 1540.  
Only one other copy known.

See Item No. 247.

Magnificentissimj  
SPECTACVLI, A REGINA  
Regum Matre in hortis suburbanis editi,  
*In HENRICI Regis Poloniae inuictissimi  
nuper renunciati gratulationem,*  
DESCRIPTIO.  
Io. Aurato Poeta Regio Autore.



P A R I S I I S.  
Ex Officina Federici Morelli Typographi Regij.  
M. D. LXXXIII.

CVM PRIVILEGIO REGIS.

Title-page from

JEAN DORAT. MAGNIFICENTISSIMI SPECTACULI DESCRIPTIO.

Paris. Frédéric Morel. 1573

*Latin, French, English, etc.*  
(With magnificent woodcuts.)

See Item No. 257

164 BUDE (GUILLAUME).

De l'institution du Prince. Livre contenant plusieurs Histoires, Enseignemens, et saiges Dicts des Anciens tant Greçs que Latins : Faict et composé par Maistre Guillaume Budé, lors Secrétaire et maistre de la Librairie, et depuis Maistre des Requestes, et Conseiller du Roy. Reveu, enrichy d' Argumens, divisé par Chapitres, et augmenté de Scholies et Annotations, Par hault et puissant Seigneur, Missire Jean de Luxembourg, Abbé d'Jury.

*Title within border.*

Folio. *Old vellum.*

*Imprimé à l'Arrivour Abbay dudit Seigneur, Par Maistre Nicole, Paris, 1547.* £10 10s

An extremely scarce volume privately printed in the Abbaye of La Rivour, near Troyes, by Nicole Paris.

This copy contains the last leaf (nearly always missing), blank on the recto and bearing on the verso, the ET COLLIGAM device, signed with the "croix de Lorraine," supposed to be the emblem of Geoffroy Tory.

165 BUSSY-RABUTIN (COMTE DE).

Histoire en abrégé de Louis Le Grand, Quatorzième du nom, Roy de France, par le Comte de Bussy-Rabutin. Adressée à ses Enfans.

*With engraved frontispiece by Sébastien Le Clerc.*

8vo. *Old French red morocco, doublures of red morocco with broad dentelles, g. e.*

*Paris, Florentin et Pierre Delaulne, 1699.* £5 5s

Madame de Sévigné wrote letters to the very able and witty Bussy-Rabutin.

## 166 CABROL (BARTHELEMY).

Alphabet Anatomic, auquel est contenue l'explication exacte des parties du corps humain, avec l'ostéologie.

4to. *Old vellum.*

*Geneva, Pierre et Jaques Chouet, 1624.*

£5 5s

## 167 CAESAR.

Commentaires de Jules Cesar de la Guerre de Gaule, etc. Traduit par feu Robert Gaguin. Revus et verifiez sus les vrays exemplaires Latins, par Antoine de Moulin, Masconnois.

*Title within woodcut border.*

Two volumes in one. 12mo. *Bound by Cuzin, in full crimson levant morocco, gilt lines on sides, gilt panel back, inside dentelles, g. e.*

*Lyons, Jean de Tournes, 1555.*

£12 12s

## 167A CASTIGLIONE (BALDESAR).

Le Courtisan. Nouvellement reveu, et corrigé.

Thick 12mo. *Old calf (worn).*

*Paris, Pour Estienne Groulneau, 1557.*

£9 9s

With autograph on the title-page of William Lambarde, the Kentish historian, dated April, 1560.

A MAGNIFICENT SPECIMEN OF FRENCH BINDING OF THE  
EARLY 17TH CENTURY.  
FROM THE LIBRARY OF MARIE DE MEDICI, WIDOW OF HENRY IV.,  
KING OF FRANCE.  
DEDICATION COPY BOUND FOR MARIE DE MEDICI.

168 CASTRE (FRANÇOIS DE).

La Vie et Sainctes Oeuvres du bien-heureux Jehan De Dieu,  
fondateur de l'ordre des bons frères Religieux qui curent les  
infirmes: Ensemble l'institution de son ordre & hospital.

*Engraved frontispiece, portrait, and woodcut on title.*

Small 8vo. Olive morocco. Each cover bearing in gold  
the Arms of Marie de Medici, encircled by the Cordelière des  
Veuves; the sides and back thickly studded with fleurs-de-lys,  
and bearing the crowned monogram of the Queen (to whom the  
book is dedicated) at each angle of sides and repeated three times  
on the back.

*Paris, 1609.*

(SEE ILLUSTRATION, PLATE NO. XII.).

£350

This beautiful binding was exhibited at the Burlington Fine Arts' Club  
Exhibition of Bindings, 1891, and is illustrated in the large Catalogue.

169 Catechisme du Concile de Trente. Traduction nouvelle.

Small 8vo. *Olive morocco gilt, a 3-line fillet round edges of sides, doublures of red morocco, dentelle borders, g. e. (Boyet).*

*Paris, André Pralard, 1678.*

£5 5s

A charming specimen of an early *double* binding.

170 CATTAN (CHRISTOFE DE).

La Geomance du Seigneur Christofe de Cattan, Gentilhomme Genevois.

Livre non moins plaisant et recreatif que d'ingenieuse invention, pour sçavoir toutes choses presentes, passéés, et a advenir.

*Fine woodcut border on title and many woodcut initials.*

Small 4to. *Boards.*

*Paris, Gilles Gilles, 1571.*

£5 5s

171 CAUSSIN (NICOLAS).

Apologie Pour Les Religieux de la Compagnie de Jesus. A La Reyne Regente.

8vo. *Original vellum gilt, g. e.*

*Paris, 1644.*

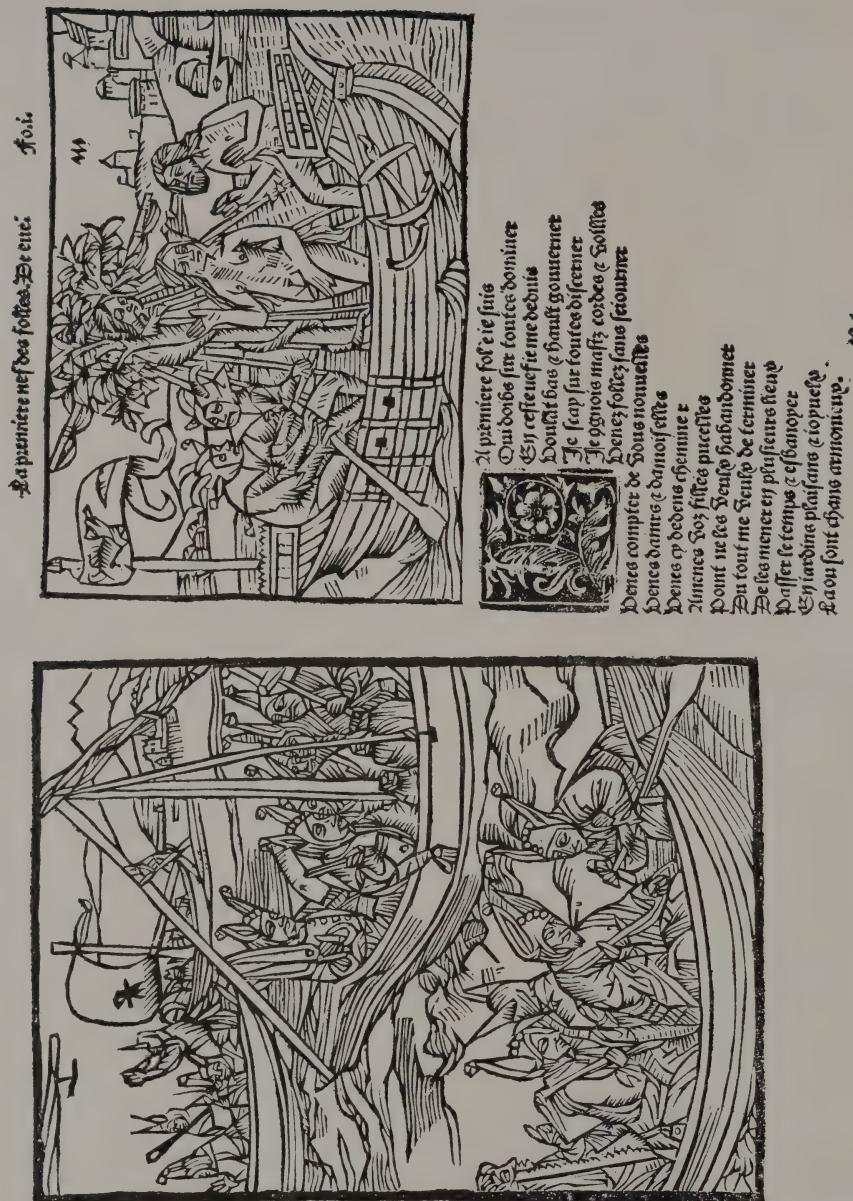
£1 10s

A nef des folles selon  
Les cinq sens de nature  
recomposées selon le  
uangelie Demoseigneur saint  
mathieu des cinq vierges qui  
Ne prindrent point d'ulysse auechs eulys pour mettre en leurs lampes.



Title-page from  
JEAN DROYN. LA NEF DES FOLLES SELON LES CINQ SENS DE NATURE.  
*With 28 woodcuts.*  
Paris, Jean Trepperel, 1501.  
See Item No. 259.

PLATE XXVIII.



Two opposite pages (greatly reduced) from  
 JEAN DROYEN. LA NEF DES FOLLES SELON LES CINQ SENS DE NATURE.  
 With 28 woodcuts.  
 Paris, Jean Treppere, 1501.  
 See Item No. 259.

172 CELESTINA.

La Celestine Fidellement Repurgée, et mise en meilleure forme par Jacques de Lavardin, Escuyer, Seigneur du Plessis Bourrot en Touraine. Tragicomedie jadis Espagnole, composée en reprehension des fols amoureux, lesquels vaircuz de leurs desordonnez appetis invoquent leurs amies, et en font un Dieu: aussi pour descouvrir les tromperies des marquerelles, et l'infidélité meschans et traistres serviteurs.

12mo. *Bound by Bauzonnet in full crimson levant morocco, gilt lines on sides, gilt panel back, g. e.*

*Paris, Gilles Robinot [about 1560].*

£15 15s

"The famous tragicomedy of *Calisto y Melibea* is better known by the name of *Celestina* which its French translator gave it. In the *Celestina* Spain furnished Europe with the earliest example of realistic drama." It was one of the books in Villon's library and was translated into English by Mabbes.

173 Ceremonial des Religieuses de la Congregation de Nostre Dame. Accommodé à l'Usage Romain selon les Rubriques du Breviaire et Missel, et conformement aux Cérémonial et Rituel Romains.

*With engraved frontispiece, portrait of Petrus Fournier de Mataincourt, engraved by H. Weyen.*

*Printed in red and black. With musical notation.*

*4to. Old calf.*

*Toul, S. Beigrand and Jean Laurent, 1654.*

£1 16s

## 174 CERTAIN (MADEMOISELLE).

Nouvelles Poësies, ou diverses pieces choisies, tant en vers qu'en prose, de Mademoiselle Certain.

Small 8vo. *Calf gilt, inside dentelles, g. e., by Fixon.*

*Paris, Estienne Loyson, 1665.*

£7 10s

Contains a charming poem on the beauties of Saint-Cloud.

## 175 CEVA (BONIFACIUS DE).

Viatice Excursiones ad Reverendi in christo patris et domini Johannis Gozthon: insignis Jauriensis ecclesie graciosissimi Presul: ac comitis venustissimi instantiam nuper de nonnullis hominum viciis sparsim editi, vel.

De Ingratitudine.  
De Superbia.  
De Ira.  
De Invidia.  
De Odio.  
De Detractione.  
De Perjurio.

De Avaricia.  
De Gula.  
De Luxuria.  
De Pigricia seu accidia.  
De Neglectu reipublice.  
De Falsitatibus hominum.  
De Tristicia.

*With two fine early copperplate engravings.*

Royal 8vo. *Old French calf.*

*Paris, Jean Petit. [Printed by Berthold Rembolt.] [1515.]*

£10 10s

THE UNIQUE BONFONS CHANSONS.

176 CHANSONS.

Chansons nouvellement composées sur plusieurs chants, tant de musique que Rustique: nouvellement imprimées: dont les noms s'ensuyvent cy apres. Mil cinq cents. xlviii. viii f.

64 leaves. Small 8vo. *Calf gilt, inside dentelles, g. e.*

*On les vend à Paris en la rue Neufve Nostre Dame à l'enseigne Sainct Nicolas par Jehan Bonfonds. [1548].*

(SEE ILLUSTRATION, PLATE NO. XIII.).

£250

UNIQUE.

Reprinted from this copy by the former owner, Prosper Blanchemain. The unique copy on vellum of the reprint, elaborately bound in red morocco by Petit-Simier, will be presented to the purchaser of this highly important collection of French popular songs. Amongst other pieces is included Mary Queen of Scots' *Adieu to France* beginning: *Adieu mon père mon amy.*

This copy was described by Brunet when it first came to light in the Bignon Sale, in 1837.

177 CHANSONS.

Sommaire de tous les recueils des Chansons, tant Amoureuses, Rustiques, que Musicienes, comprisnes en quatre Livres. Adiousté plusieurs Chansons nouvelles, non encore mis en lumiere.

4 vols. in 1. 16mo. *Full red crushed morocco, gilt lines on sides, gilt back, inside dentelles, g. e., by Hardy.*

*Paris, Nicolas Bonfons, 1588.*

£75

From the Prosper Blanchemain collection.

With a note in Blanchemain's handwriting dated 1869. "Probably the unique copy of an edition which Brunet did not see. Veinant, a former owner, has supplied nine leaves which were wanting in the first part and added two appendices (in manuscript) of 90 and 49 pages [of 56 additional songs]. This volume belonged to M. Veinant and then to Mr. William Martin, at whose sale I bought it."

## 178 CHANSONS.

Le Trésor et Cabinet des Chansons plus Belles et Recreatives de Nostre Temps. Augmenté de plusieurs beaux Airs de Cour, non encor cy-devant veuz. Avec une Table, pour enseigner les Chansons que l'on desirera chanter.

8vo. *Full red crushed morocco, fleurons at outer corners on sides, inside dentelles, g. e., by Duru-Chambolle.*

Paris, Fleury Bourriquant (about 1606-1617). £52 10s

## 179 CHANSONS.

Le Tresor Et Triomphe des Plus Belles Chansons et Airs de Cour, tant Pastoralles que Musicales, Propres pour danser et jouer sur toutes sortes d'Instruments, Par les Sieurs de S. Amour et de S. Estienne, qu'autres Beaux Esprits de ce Temps.

12mo. *Full brown levant morocco with centre ornament on sides, gilt back, inside dentelles, g. e., by Petit-Simier.*

Paris, Pierre Maynard (de l'imprimerie de Joseph Guerreau), 1624. £35

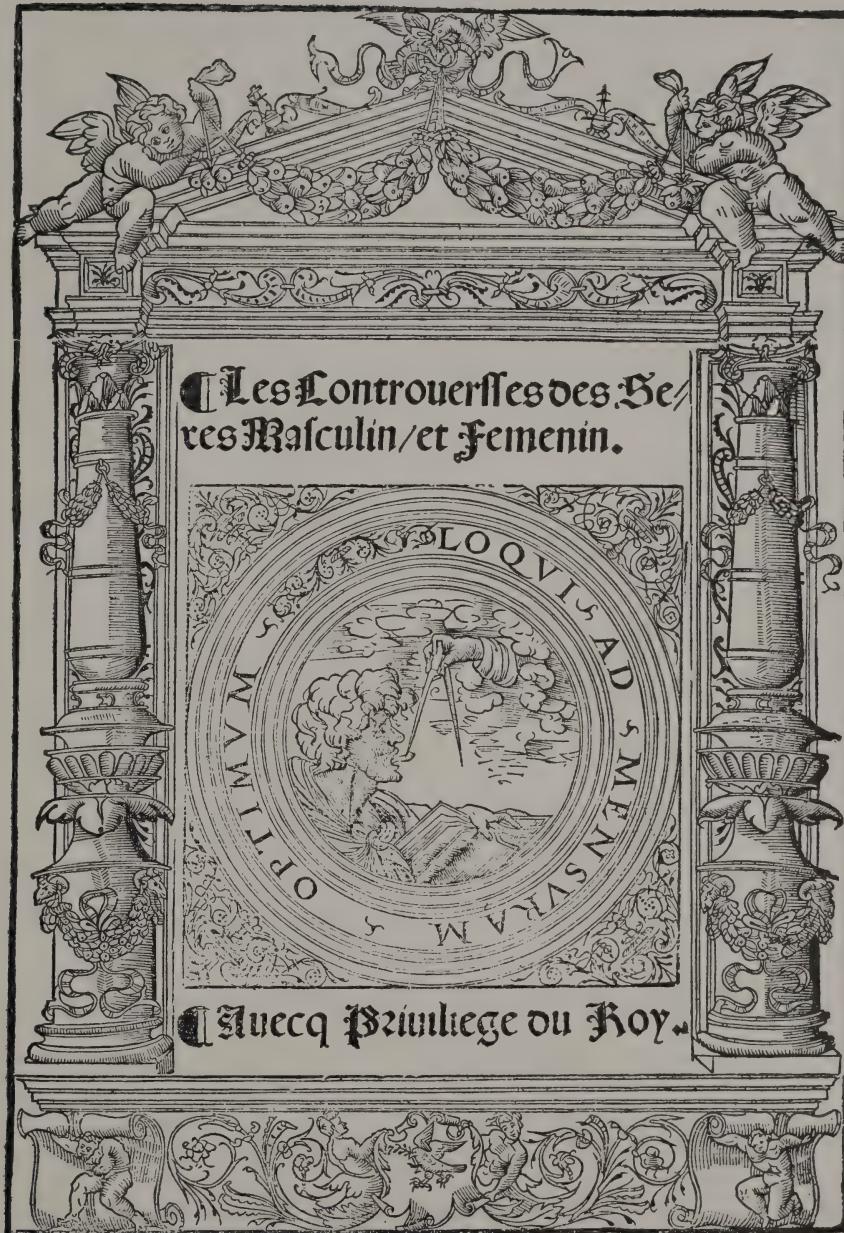
From the Heber-Duplessis-Prosper Blanchemain collections.

With an important bibliographical note in Blanchemain's handwriting.

This is the copy described by Brunet which was completed by Blanchemain, who considered it unique.

"Besides facetious and amorous songs, this book contains several historical songs on the events of the sixteenth and the beginning of the seventeenth century. Two of these on the siege of Montauban by the Prince of Condé, and on the death of the second Duke of Mayenne in 1621, should give the date of this book. There are also two songs in the name of Tabarin, unknown to the editor of Tabarin, *Estreines de Tabarin à Isabelle* and *Chanson facetieuse des liberalités faites aux Tripières, Harangères, etc.* This little book was so rare that M. L. Potier, during his long career as bookseller, had never seen a copy, and did not know that it required a title. I possessed a very incomplete copy, but with its title, with the aid of which I was able to complete the present one. It may be considered unique."

PLATE XXIX.



Title-page from  
GRATIEN DU PONT. LES CONTROVERSES DES SEXES MASCULIN ET FEMENIN.  
Toulouse, Jacques Colomies, 1534.  
See Item No. 275.

PLATE XXX.



A page reduced from  
GRATIEN DU PONT. LES CONTROVERSES DES SEXES MASCULIN ET FEMENIN.  
Toulouse, Jacques Colomies, 1534.  
See Item No. 275.

## 180 CHANSONS.

Airs et Vaudevilles de Cour. Dediez à Son Altesse Royale Mademoiselle.

*With engraved frontispiece.*

2 vols., 12mo. *Full calf, three-line fillet border on sides, gilt back, inside dentelles, g. e.*

*Paris, Charles de Sercy, 1665-6.*

£12 12s

Contains poems by Segrais, Patrix, Sinfray, La Teullière, etc.

## 181 CHAPPUZEAU (SAMUEL).

Le Théâtre Français divisé en Trois Livres, où il est traité  
(i) De l'Usage de la Comedie. (ii) Des Autheurs qui soutiennent le Théâtre. (iii) De la conduite des Comediens.

FIRST EDITION. 12mo. *Bound by Thibaron in full brown morocco, inside dentelles, g. e.*

*Paris, René Guignard, 1674.*

£12 12s

An excessively rare volume of the highest importance for the history of the theatre in the 17th century. This work gives an account of the theatrical companies, and many anecdotes on the dramatic authors and the comedians of the time of Molière. The author mentions English comedies.

## 182 CHARRON (PIERRE).

De la Sagesse. Trois Livres.

*With engraved title.*

Small 8vo. *Old crimson morocco, gilt ornamental sides with gilt Coat-of-Arms in the centre, full gilt back, g. e.*

*Leyden, Elzevier, 1646.*

£5 5s

From the Atherley collection.

"Pierre Charron (1541-1603), legisl and theologian, under the influence of Montaigne's ideas, aspired to be a philosopher. It was as a philosopher, in the *Traité de la Sagesse*, that he systematised the informal scepticism of Montaigne. Instead of putting the question, 'Que sais-je?' Charron ventures the assertion 'Je ne sais.' He exhibits man's weakness, misery, and bondage to the passions; gives counsel for the enfranchisement of the mind; and studies the virtues of justice, prudence, temperance, and valiance. God has created man, says Charron, to know the truth; never can he know it of himself or by human means, and one who despairs of reason is in the best position for accepting divine instruction; a Pyrrhonist at least will never be a heretic; even if religion be regarded as an invention of man, it is an invention which has its uses." (Dowden.)

## 183 CHARTIER (ALAIN).

Les Oeuvres de Maistre Alain Chartier, Clerc, Notaire, et Secrétaire des Roys Charles VI. et VII. Contenans l'Histoire de Son Temps, l'Esperance, le Curial, le Quadrilogue, et autres Pièces, Toutes Nouvellement reveuës, corrigées, et de beaucoup augmentées sur les Exemplaires escrits à la main, Par André Du Chesne Tourangeau.

*Title printed in red and black.*

4to. *Vellum.*

*Paris, Samuel Thiboust, 1617.*

£25

The favourite and best edition.

From the Prosper Blanchemain collection.

"Before Rabelais and Calvin French prose had been mainly narrative and descriptive. Alain Chartier taught it eloquence." He was called "the Father of French letters," was secretary to Charles VII. of France, and was one of the most energetic and brilliant writers of his period and rendered great service to the French language.

"Son of a bourgeois of Bayeux, who was a pillar of the State, Alain Chartier (1394-1440) early prepared for a life at court and for literature. In the *Espérance des trois vertus* he mentions Homer, Virgil, Livy, Horace, Statius and Lucan. To this substantial knowledge must be added Cicero and Seneca—whose vogue Alain began—and among the moderns, Brunetto, Latini, Dante and Boccaccio. The legend, circulated in the sixteenth century, that Margaret of Scotland, finding the poet asleep, kissed the lips that had framed such beautiful verse, is probably an invention. But Alain was skillful, and besides maintaining himself in the royal favour—Charles VI. sent him on diplomatic missions—he wrote in the court manner."

"In one of his early works, the *Livre des quatre dames*, each of whom had lost a suitor at Agincourt, Alain shows how vapid was the period in its hopeless neglect of the real woes of France. Similarly, the *Lay de Plaisance* and the famous *Belle Dame sans Merci* reveal the same indifference to the horrors wrought by Orleanists and Burgundians. It has often been said that this callousness is conventional. In any case, the *Belle Dame* fulfills all the sophisticated rules of gallantry. Can one die of love? The heartless lady thinks not, the lover dies and thus disproves her point. Could stilted artifice go further? Yet the poem was translated into English by a follower of Chaucer, in part as follows:—

Full oftentimes to speak himself he pained,  
But shamefasteness and drede said ever nay,  
Yet at the last, so sore he was constrained  
When he full long had put it in delay,  
To his lady right thus than gan he say,  
With dredeful voice, weeping, half in a rage :  
" For me was purveyed an unhappy day,  
When I first had a sight of your visage ! "

Fortunately, Alain's fame does not rest on his verse. It was his prose

CHARTIER—*continued.*

modelled on that of Seneca, which dazzled his contemporaries and made him a classic to the sixteenth century. Among other admirers, Estienne Pasquier speaks of “*les mots dorez et belles sentences de Maistre Alain Chartier.*” Marot also mentions him with praise.” (Nitze & Dargan, *History of French Literature.*)

## THE ONLY COPY KNOWN.

184 CHASSE (LA) AUX FILLES, ou Jardin d’Amour Réformé. Dans lequel est enseigné la manière de conserver & d’entretenir une Maîtresse. Par L. G. avocat.

*With quaint woodcut on title.*

12mo, 36 pp. Red morocco, ornamental back, three-line fillet, gilt borders on sides, inside dentelles, g. e., by Duru.

*Autun, Pierre Laymère (circa 1680).*

(SEE ILLUSTRATION, PLATE NO. XIV.).

£52 10s

This tiny volume is very rare and this copy, which is the only one known, comes from the Library of Charles Nodier (sale Cat. of 1844, No. 993), who added some annotations, and from the Marquis de Ganay (No. 200), Robert Hoe (2nd part No. 756), Louis Loviot and Moura collections.

This work is very interesting with regard to the history of morals. Under the cover of an allegory, the author, in the middle of the XVII. century, still expresses himself as if he were living in the Middle Ages.

185 CHASSINET (J. B., OF BESANÇON).

Les Mespris de la Vie et Consolation contre la Mort. Par Jean Baptiste Chassinet, Besançonne. Dedié à Monseigneur le Marquis de Varambon.

Small 8vo. Full brown morocco, stamped fleuron in corners and ornament in centre on sides, inside dentelles, g. e., by Petit-Simier.

*Besançon, Nicolas de Moingesse, 1594.*

£30

From the Prosper Blanchemain collection.

## 186 CHASSINET (J. B., OF BESANÇON).

Les Paraphrases sur les Cent Cinquante Pseaumes de David. Mis en vers François par Jean Baptiste Chassignet, Docteur ez Droict, et Advocat Fiscal au Siège et ressort de Grey. Dediées Aux Serenissimes Archiducs d'Austriche, Albert et Isabelle, fils et frère d'Empereur, fille et soeur de Roy, Princes souverains des Pays bas, Ducs et Comtes de Bourgogne.

*Title printed in red and black.*

12mo. *Vellum.*

*Lyons, Claude Morillon, Imprimeur de Madame la Duchesse de Montpensier, 1613.* £10 10s

Fine copy of a rare collection of poems.

From the Prosper Blanchemain collection.

## 187 CHOLIERES (N. DE).

Les Neuf Matinées du Seigneur de Cholières. Dediées à Monseigneur de Vendosme.

FIRST EDITION. Small 8vo. *Bound by Trautz-Bauzonnet in full crimson levant morocco, gilt lines on sides, gilt panel back, inside dentelles, g. e.*

*Paris, Jean Richer, 1585.*

£31 10s

"About this time several works were published, which, while in many features they bear traces of Rabelais' influence, yet by their miscellaneous and desultory character show a decided affinity to Montaigne. Thus in the year 1585, a certain Seigneur de Cholières, about whom very little is known, but who was apparently a native of Maine, published a volume entitled *Les neuf matinées*, which was followed in 1587 by *Les Apresdissées*. He was a follower of Rabelais and a man of some erudition, of which he makes a considerable display in his books. They are in the form of conversations which turn on law, medicine, philosophy, astrology and other less important subjects.

There are few stories and these are told very briefly. The writer was evidently a lover of style and language, and though Rabelais is his obvious model he cannot be reproached with following him slavishly. His favourite poet seems to have been Du Bartas, whom he not unfrequently quotes." (Tilley, *The Literature of the French Renaissance*).

## 188 CHOLIERES (N. DE).

Les Apresdisnées du Seigneur de Cholières.

FIRST EDITION. 12mo. *Bound by Bauzonnet-Trautz in full crimson levant morocco, gilt lines on sides, full gilt back, inside dentelles, g. e.*

*Paris, Jean Richer, 1587.*

(SEE ILLUSTRATION, PLATE NO. XV.).

£15 15s

See full note to previous item (No. 187) of this catalogue.

From the Léon Rattier and De Backer collections.

## 189 CHOLIERES (N. DE).

Les apresdisnées du Seigneur de Cholières.

12mo. *Bound by Trautz-Bauzonnet, in full blue levant morocco, gilt lines on sides, gilt panel back, inside dentelles, g. e.*

*Paris, Jean Richer, 1588.*

£12 12s

See full note to No. 187 of this catalogue.

## 190 CHOYSELAT (PRUDENT LE).

Discours Oeconomique monstrant comme de cinq cens livres pour une foys employées, l'on peult tirer par an quatre mil cinq cens livres de proffit honneste, qui est le moyen de faire profiter son argent.

8vo. *Bound by Thouvenin, in full green levant morocco, gilt lines on sides, with floral ornaments, gilt panel back, inside dentelles, g. e.*

*Rouen, Martin le Menestrier, 1612.*

£6 6s

## 191 CHRETIEN (FLORENT).

Jepthé, Tragédie traduicte du latin de George Buchanan Escossois. Par Fl. Ch.

8vo. *Calf gilt, inside dentelles, g. e.*

Paris, *De l'Imprimerie de Robert Estienne, 1573.* £15 15s

An extremely scarce poetical tragedy. Extra-illustrated with a fine early portrait of Buchanan.

From the J. Renard collection.

"Florent Chrestien, one of the writers of the *Satire Ménippée*, made a violent attack in 1563 against Ronsard in view of the irregularity of his life and on the pretext that he had taken priest's orders. Florent Chrestien had been tutor to Henry IV., being at that time a Protestant. A pupil of Henri Estienne, his reputation as a Greek scholar was considerable, his favourite author being Aristophanes."

"George Buchanan's plays written in Latin for his pupils were of a classical type. "At the age of twelve," says Montaigne, who was born in 1533, "I took the chief parts in the Latin tragedies of Buchanan, etc., which were played in great state in our College of Guienne." In fact, Buchanan's *Jephthes* was one of the two most notable productions of this Neo-Latin drama."

## 192 CHRESTIEN (FLORENT).

Jephté, ou le Vœu, Tragedie Traduite du Latin de George Buchanan, Escossois. Par Florent Chrestien.

12mo. *Old citron morocco, g. e.*

Paris, *Mamert Patisson, Imprimeur du Roy, au logis de Robert Estienne, 1587.* £12 10s

From the Soleinne and Prosper Blanchemain collections.

According to an early manuscript note this is the finest copy known, both as regards its state and the width of the margins.

193 CHRETIEN (NICOLAS).

Les Tragédies de N. Chrétien Sieur des Croix, Argentenois.

12mo. 2 vols. *Old green morocco, dentelles, g. e., by Derome le Jeune.*

*Rouen, Theodore Reinsart, 1608.*

£42

THE FINEST COPY IN EXISTENCE OF THIS SCARCEST OF ALL FRENCH DRAMATIC AUTHORS. This particular copy has been known to bibliographers for over a century; it is specially recorded in Brunet and is fully described in the sale catalogues of the successive owners, Lair (1819), M. de Soleinne (1844), E. Baudelocque (1850) and Robert Hoe (1912). The binding is a characteristic and beautiful specimen of Derome's bibliopegistic skill.

The contents are:—

Tragedie d'Ammon, et Thamar.

A Rouen, Chez Théodore Reinsart, près le Palais, à l'Homme Armé, 1608.

Albovin ou La Vengeance. Tragedie.

Par N. Chrétien sieur des Croix Argentenois.

A Rouen, Chez Théodore Reinsart, près le Palais, à l'Homme Armé, 1608.

Le Ravissement De Cefale.

Représenté à Florence aux Nopces Royalles. Traduit d'Italien en François.

Par N. Chrétien Sieur des Croix Argentenois. Avec un cantique présenté à Monseigneur le Dauphin, le jour de son Baptesme.

A Rouen, Chez Théodore Reinsart, près le Palais, à l'Homme Armé, 1608.

Les Amantes, ou La Grande Pastorelle, Enrichie de Plusieurs belles & rares inventions, et relevée d'intermedes Heroyques à l'honneur des François.

Par Nicolas Chrestien sieur des Croix au Roy.

A Rouen, de l'Imprimerie de Raphael du Petit Val, Libraire, & Imprimeur du Roy, 1613.

Rosemonde ou La Vengeance. Tragedie.

Par N. Chrestien sieur des Croix, Argentenois.

A Rouen, Chez Théodore Reinsart, devant le Palais à l'Homme Armé, 1608.

## 194 CHRISTINE DE PISAN.

Les cent hystoires de Troye. L'epistre de Othea déesse de prudence envoyée à l'esperit chevalereux Hector de Troye, avec cent hystoires.

*With a hundred fine woodcuts.*

4to. *Brown morocco, doublure of crimson morocco, fine inside dentelles, g. e., by Tribaron-Joly. Enclosed in brown morocco case.*

*Paris, Philippe Le Noir, 1522.*

(SEE ILLUSTRATIONS, PLATES NOS. XVI., XVII., XVIII.).

£350

*Fairfax Murray Catalogue of Early French Books, Vol. I., pp. 88-91.*

Very rare edition of this work.

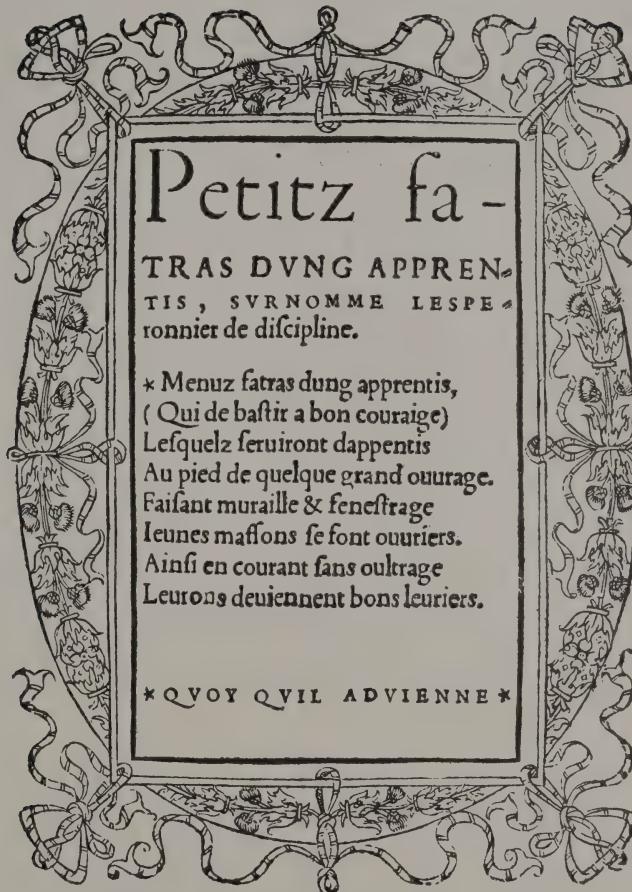
Fine copy from the library of Baron Lucien Double.

According to Brunet (I. 1856) this would be the second edition with a date, if the very doubtful edition of Lyons, 1519, is reckoned. The versatile authoress, Christine or Chrestienne du Castel, daughter of Thomas de Pisan, adviser to Charles V. of France, was born about 1363 and died after 1431. The poem is accompanied by an Allegory and a Gloss, both in prose, to explain the text, and appears to have been intended as an educational work for the benefit of Charles Duc d'Orléans (1391-1466, distinguished poet, and father of Louis XII.) when a boy. It is dedicated in 68 verses to Charles's father, the Duc Louis, second son of Charles V. (assassinated in 1407), in which verses the poetess gives curious details of her life and travels.

The title bears the device of Michel Le Noir and there are 100 woodcut illustrations of feats of chivalry, classical allusions, etc., several evidently having been formerly used in an edition of Aesop, now presumably unknown.

"Time has dealt rudely with the fame of Christine de Pisan. An Italian by birth, she yet was once considered one of the glories of France. In general, she is remarkable for her knowledge, and her ideas, and the tragedy of her life again and again infuses her writings with lyrical feeling—although she cannot escape the allegorizing fashion of her age. Christine was born in Venice (1364) and not, as her name might suggest, in Piza or Pezzano. Her father, Thomas de Pezano, a scholar of Bologna, took his family to France, whither he had been called as

PLATE XXXI.



Title-page from  
ANTOINE DU SAIX. PETITZ FATRAS D'UNG APPRENTIS.  
Paris (Denis Janot), 1536.  
See Item No. 279.

PLATE XXXII.

D E V X   D I A L O G V E S

Du nouveau langage François,  
italianisé, & autrement des-  
guisé, principalement entre  
les courtisans de ce temps:

De plusieurs nouveautez, q<sup>ue</sup> ont  
accompagné ceste nouveau-  
té de langage:

De quelques courtisanismes mo-  
dernes, & De quelques singu-  
laritez courtisanesques.

L E   L I V R E  
au lecteur.

De moy auras proufit si tost que me liras:  
Grad proufit, grand plaisir, quand tu me reliras.

Title-page from

HENRI ESTIENNE. DEUX DIALOGUES DU NOUVEAU LANGAGE FRANCOIS ITALIANIZE.  
(Geneva, 1578.)  
See Item No. 286A.

CHRISTINE DE PISAN—*continued.*

physician and astrologer to Charles V. While Charles lived, the family fortunes of the Pezanos flourished. Christine received an excellent education and was married young and advantageously to a Picard gentleman, Estienne de Castel. But fortune plays strange tricks, and after a few years of happiness Christine lost not only her husband and her father but, through litigation and debt, much of her property. With a fortitude unusual in her youth and sex, she braved the insolence of law courts and the injustice of the world, and rescued what little she could from the family disaster. Her real help, and incidentally her consolation, was her writing. After the battle of Agincourt she retired more and more from the world, and finally took religious orders. She died in 1429, shortly after celebrating in song Joan of Arc, whose triumph she had lived to see.

Thus Christine's traits are a firm grasp of moral values, a quick and broad sympathy, and a learning quite out of the ordinary. In her day Christine was an enlightening force which slowly but emphatically cleared the way for the Renaissance." (Nitze & Dargan, *History of French Literature*.)

"Another French writer, whose fame in England Caxton rather extended than inaugurated, was Christine de Pisan, wife of Etienne Castel (1363-1430?). She may almost be regarded as the earliest of professional authors amongst women, and is certainly worthy to rank with literary heroines of a later age. Prose and poetry came with equal fluency from her pen, and her voluminous expositions of mediaeval ethics and ideals gave her a répute which her contemporary Joan of Arc alone excelled among the women of her time. A lyric in praise of the Maid of Orleans was one of the latest of Christine's songs. Christine had declined the invitation of Henry IV. of England to visit his Court, but her only son, Jean Castel, learned knightly exercises from an English master. In the household of the Earl of Salisbury Jean Castel was serving when Caxton was a young man. The teaching which Christine devised for her son in her versified *Moral Proverbs* was turned into English by Earl Rivers, brother of Edward IV's Queen Elizabeth, and was circulated by Caxton in print. To Christine is ascribed, moreover, the original French of the chivalric handbook, *Fayts of Arms and Chivalry*, which also came into English from Caxton's press, and enjoyed a wide popularity in social circles during the early years of Sir Thomas More. The cult of old French chivalry was endowed with a new lease of life by Caxton's typographic energy, and Christine de Pisan enjoyed in England the honours of its chief priestess." (Sidney Lee, *The French Renaissance in England*.)

## 195 CICERO.

Markou Tulliou Kikeronos Rômaiou Katôn ê peri Gerôs.

4to. *Full brown levant morocco, uncut.*

Paris, *Gilles de Gourmont* (about 1516).

(SEE ILLUSTRATION, PLATE NO. XIX.)

[SOLD]

An extremely scarce Greek translation of Cicero's treatise *De senectute*. It is one of the first specimens of the Paris Greek press and is not mentioned in Omont, *Essai sur les débuts de la typographie grecque à Paris, 1507-1516* (Paris, 1892).

## THE COUNT HOYM COPY.

196 CICERO.

Huit Oraisons de Ciceron.

4to. Old French red morocco, three-line fillet on sides, and in the centre the Arms of Charles Henri, Count Hoym; in the panels of the back is stamped the small badge of the White Eagle with wings outspread between two lily branches to form the initial H., while below are two small crossed sprays of laurel, and a coronet above, g. e.

Paris, Jean Camusat, 1638.

£17 17s

From the René Choppin collection.

## ON WOLF HUNTING.

197 CLAMORGAN (JEAN DE).

La Chasse du Loup Necessaire à la Maison Rustique, par Jean de Clamorgan, Seigneur de Saane, premier Capitaine de la marine de Ponant. En laquelle est contenue la nature des Loups, & la manière de les prendre, tant par chiens, filets, pieges qu' autres instrumens: le tout enrichy de plusieurs figures & pourtraicts representez apres le naturel. Au Roy Charles IX.

With 14 very fine woodcuts, representing the Shooting, Hunting, and Trapping of Wolves.

8vo. Bound by Trautz-Bauzonnet in full green levant morocco, inside dentelles, g. e.

(Geneva), Gabriel Cartier, 1597.

£10 10s

From the Robert Hoe collection.

## A RARE ROMANCE OF CHIVALRY.

## 198 COLET (CLAUDE).

L'Histoire Palladienne, traitant des gestes & genereux faitz d'armes et d'amours de plusieurs grandz princes et seigneurs, specialement de Palladien, filz du Roy Milanor d'Angleterre, & de la belle Selerine, soeur du Roy de Portugal: nouvellement mise en nostre vulgaire Françoys, par feu Claude Colet, Champeinois.

*Printed in Roman letter.*

*With 38 fine woodcuts, and woodcut initial letters.*

Folio. *Bound by Koehler in calf, gilt lines on sides, gilt panel back, g. e.*

*Paris, Jean Dallier, 1555.*

£85

## 199 COLLETET (FRANÇOIS).

Les Divertissemens du Sieur Colletet. Seconde Edition, reveüe, et augmentée par l'Autheur.

8vo. *Full red morocco, inside dentelles, g. e.*

*Paris, Jacques Dugast, à l'Olivier de Rob. Estienne, 1633.*

£21

With the beautiful Estienne device on the verso of the last leaf, as well as on the title.

## 200 COLLETET (FRANÇOIS).

L'Art Poétique du Sr. Colletet, où il est traitté de l'Epigramme, du Sonnet, du Poëme Bucolique, de l'Eglogue, de la Pastorale et de l'Idyle, de la Poësie Morale, et Sententieuse, Avec un Discours de l'Eloquence, et de l'Imitation des Anciens. Un autre Discours contre la Traduction, et la nouvelle Morale du mesme Autheur.

12mo. *Half red morocco (a little wormed).*

*Paris, Antoine de Sommaville, 1658.*

£10 10s

The Heber copy, with all five titles. An important treatise on poetical technique.

## 201 COLLETET (FRANÇOIS).

Le Parnasse François, ou L'Escole des Muses. Dans laquelle sont enseignées toutes les Règles qui concernent la Poësie Françoise.

12mo. *Half calf.*

*Paris, Jean Baptiste Loyson, 1664.*

£2 10s

PLATE XXXIII.

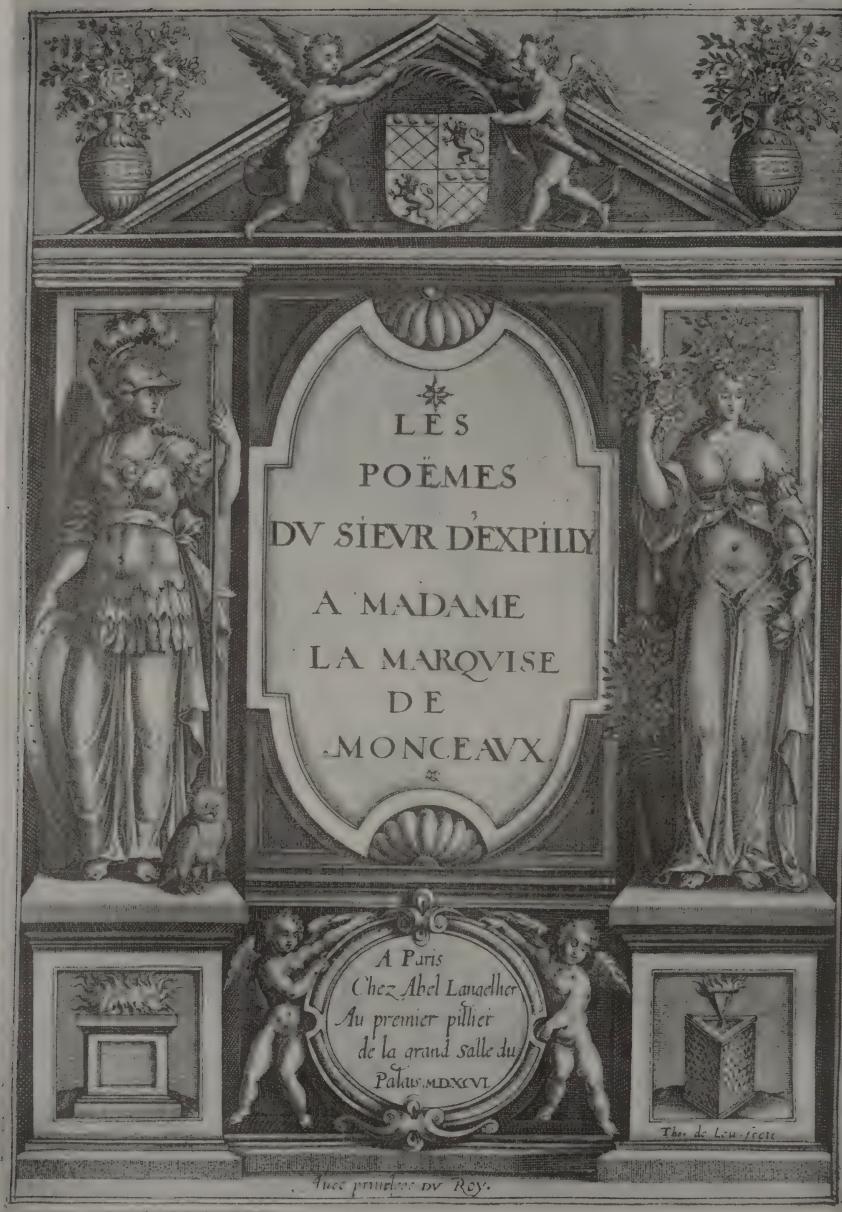
# TRAICTE de la grāmaire Francoise.



L'Oliuier de Rob. Estienne.

Title-page from  
ROBERT ESTIENNE. TRAICTE DE LA GRAMMAIRE FRANCOISE.  
Paris, Robert Estienne, 1557.  
See Item No. 289.

PLATE XXXIV.



Title-page from  
CLAUDE EXPILLY. LES POÈMES.  
Paris, 1596.  
See Items No. 290 & 290A.

203 COLONNA (F.).

*Hypnerotomacie, ou Discours du Songe de Poliphile,* deduisant comme Amour le combat à l'occasion de Polio. Soubz la fiction de quoy l'auteur monstrant que toutes choses terrestres ne sont que vanité, traicté de plusieurs matières profitables et dignes de memoire. Nouvellement traduict de langage Italien en François.

*Printed in Roman letter, 45 long lines to a full page.*

*Title within woodcut border, 186 beautiful woodcuts, fine woodcut initial letters. Remarkable head and tail pieces, and printer's device on last page.*

Folio. *Old boards.*

*Paris, J. le Blanc for Jaques Kerver, 1561.*

[SOLD]

*Fairfax Murray Catalogue of Early French Books, Vol. I., p. 101.*

This is the third edition of the French Version, similar to the first, with all the same cuts. Translated by Jacques Gohorry, corrected by Jean Martin and illustrated by Jean Cousin. The beautiful French woodcuts in this edition are free imitations of the Italian woodcuts in the 1499 edition. The French artist has treated his original with much freedom. In this edition there is an epistle on back of title by Jacques Gohorry, giving the name of the author.

"The name of the author is found only by the large initial letters, beginning each chapter. These read from the beginning of the book to the end give *Poliam Frater Franciscus Columna Peramavit.* This *Polia* is supposed to be Lucretia Lelio, daughter of a lawyer at Treviso, at which place the work was finished May 1, 1467. The book sets forth in the shape of an allegory Colonna's passion for Polia. The interest, however, lies in the beautiful and numerous woodcuts with which the narrative is adorned, introducing mythological subjects, amatory emblems, symbols of reproduction and fertility, more or less veiled, inclusive of those purely phallic which usually are found mutilated but in this copy are perfect. There are several architectural subjects of much beauty. These illustrations are freely adapted from the original Italian designs (it is supposed by J. Goujon or J. Cousin), and number about 180. There is a remarkable woodcut title with figures of satyrs and amorini; goats' heads, tortoises, fruit, etc., are introduced in symbolical agreement with the subject of the book; three shields, each bear the publisher's device." (*Catalogue of Early French Books in the Collection of C. Fairfax Murray.*)

## 205 COMMINES (PHILIPPE DE).

Les Mémoires de Messire Philippe de Commines, Chevalier, Seigneur d'Argenton, sur les faicts et gestes abbrégées de Loys XI et Charles VIII son fils, Roys de France.

Small 8vo. *Bound in full green morocco, gilt lines on sides, full gilt back, inside dentelles, g. e.*

*Antwerp, Martin Nutius, 1597.*

£6 6s

"These famous memoirs illustrate, perhaps better than any other work, the transition from the Middle Ages to the Renaissance from the point of view of language." "A born politician, Commines is exact, forceful, and, above all, clever. He is the first French Apostle of "success," and has frequently been compared, as to point of view, with Machiavelli. His insight into human motive and character is remarkable."

## 206 COMPAGNIE DE LA LESINE.

La Fameuse Compagnie de la Lesine ou Alesne. C'est à dire, La Maniere d'espargner, acquerir et conserver. Ouvrage non moins utile pour le Public, que delectable pour la variété des rencontres, pleins de doctrine admirable, et de moralité autant qu'il est possible. Traduction nouvelle de l'Italien.

*Paris, Rolet Boutonné, 1618.*

*Bound up with:*

La Contre-Lesine, Ou plutost Discours, Constitutions et Louanges de la Liberalité, remplis de moralité, de doctrine, et beaux traits admirables. Augmentez d'une Comedie intitulée, Les Nopces d'Antilesine. Ouvrage du Pasteur Monopolitain. Et traduit nouvellement de l'Italien.

*Paris, Rolet Boutonne, 1618.*

*Bound up with:*

Extrait des discours de la Contre-Lesine. Par le pasteur Monopolitain.

*Paris, Abraham Saugrain, 1604.*

3 vols. in 2, 12mo. *Calf gilt.*

£8 8s

From the Viollet le Duc collection.

## 207 CONTESTAGGIO (HIEROME DE FRANCHI).

L'Union du Royaume de Portugal à la couronne de Castille. Contenant les dernières guerres des Portugais contre les Maures d'Afrique, la fin de la Maison de Portugal, et changement de son Empire. La description de Portugal, de ses principales Villes, Chasteaux, Places, Rivieres, Ponts, passages, force, foiblesse, revenus, et despences. Des Indes d'Orient, Isles Ter-ceres et autres despences. Avec plusieurs batailles navales et terrestres, escarmouches, rencontres, sieges de villes, harangues et stratagemes de guerre.

Prise de l'Italien du Sieur Hierome de Franchi Contestaggio, Gentilhomme Genevois.

8vo. *Calf.*

*Besançon, Nicolas de Moingesse, 1596.*

£1.5s

## 208 CONTI (PRINCE DE).

Traité de la Comedie et des Spectacles, selon la tradition de l'Eglise.

8vo. *Full dark green levant morocco, inside dentelles, g. e., by Petit, successeur de Simier.*

*Paris, Louis Billaine, 1666.*

£4 4s

Fine copy of a scarce book notable for the attack on Molière and Corneille by an old friend and patron.

## 209 CORNEILLE.

La Comedie des Tuilleries.

*With engraved title.*

12mo. *Calf, gilt lines on sides, full gilt back, g. e.*

*Avec Privilege du Roy, 1638.*

£25

First edition in this format: the quarto edition of the same date is usually considered, without serious reasons, to be the earlier. The "Comedie des Tuilleries" was written, at the command of Richelieu, by five authors — Corneille, Boisrobert, Colletet, l'Estoile and Rotrou. Extremely scarce and missing from several of the finest collections recently dispersed. It is fully described by Picot

(Continued over)

CORNEILLE—*continued.*

(Bibliographie Cornelienne, 92), who states, that it was printed with silver types especially cast for Cardinal de Richelieu.

“The drama of P. Corneille deals with what is extraordinary, but in what is extraordinary it seeks for truth. He finds the marvellous in the triumphs of the human will. His great inventive powers were applied to creating situations for the manifestation of heroic energy. History attracted him, because a basis of fact seemed to justify what otherwise could not be accepted as probable. Great personages suited his purpose, because they can deploy their powers on the amplest scale. His characters, men and women, act not through blind, instinctive passion, but with deliberate and intelligent force; they reason, and too often with casuistical subtlety, about their emotions. At length he came to glorify the will apart from its aims and ends, when tending even to crime, or acting, as it were, in the void. He thought much of the principles of his art, and embodied his conclusions in critical dissertations and studies of his own works. He accepted the rule of the unities of place and time (of which at first he was ignorant) as far as his themes permitted, as far as the rules served to concentrate action and secure verisimilitude. His mastery in verse of a masculine eloquence is unsurpassed; his dialogue of rapid statement and swift reply is like a combat with Roman short swords; in memorable single lines he explodes, as it were, a vast charge of latent energy, and effects a clearance for the progress of his action.

“Thomas Corneille, the faithful and tender brother of ‘*le grand Corneille*,’ and his successor in the Academy, belongs to a younger generation. He was born in 1625, and did not die until near the close of the first decade of the eighteenth century. As an industrious playwright he imitated his brother’s manner, and reproduced his situations with a feebler hand. Many of his dramas are of Spanish origin, comic imbroglios, tragic extravagances; they rather diverted dramatic art from its true way than aided its advance. Perhaps for this reason they were the more popular.

“Perhaps the greatest glory of Thomas Corneille is that his reception as an Academician became the occasion for a just and eloquent tribute to the genius of his brother uttered by Racine, when the bitterness of rivalry was forgotten and the offences of Racine’s earlier years were nobly repaired.”—Dowden.

## CORROZET (GILLES).

Le Blason des Couleurs en Armes, livrées, et devisés. Livre très utile et subtil pour scavoir et cognostre d’une et chascune couleur la vertu et Propriété. Ensemble la manière de blasonner les dictes couleurs, etc.

Printed in Lettres bâtarde. Four large woodcuts and several small ones, the cuts of the charges heraldically coloured by hand.

8vo. Old red sheep (a little wormed).

Paris, pour Pierre le Brodeulx, 1527.

£10 10s

At the end there is an acrostic which forms the name *Corrozet*, who is responsible for this recasting of Sicille’s well-known work. On the verso of last leaf is the scarce printer’s device of *Pierre le Brodeulx*.

In the second part: *Des inventeurs des couleurs: Habit moral de l’homme*

LES  
POEMES  
DE  
MESSIRE  
CLAVDE EXPILLY,  
Conseiller du Roy an son Conseil  
d'Etat & Prezidant au Par-  
lement de Grenoble.



*A GRENOBLE,*  
De l'Imprimerie de PIERRE VERDIER, Imprimeur  
du Roy & de la Cour de Parlement, demeurant  
au devant & dans la salle du Palais.

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*M. DC XXIIII.*

Title-page from  
CLAUDE EYPILLY. LES POEMES.  
Grenoble, 1624.  
See Item No. 291.

PLATE XXXVI.

F A C E C I E S,

or Motz subtilz, d'aucuns excellens  
espritz et trespoule  
seignures.



En Francoise, et Italie.

1669



A Troy,  
Imprimé par Robert Granjon.  
M. 1559. L. 15.  
Auct. primit. Dr. Mor.

Title-page from  
FACECIES ET MOTZ SUBTILZ, BY LOUIS DOMENICHI.  
(Printed by Robert Granjon in his celebrated script type.)  
Lyons, 1559.  
The only copy known.

See Item No. 294.

CORROZET—*continued.*

*selon les couleurs*, enumerating the different articles of clothing of men and women, with the appropriateness of their colours. The author makes an interesting reference to distinguished painters, “*les œuvres de maistre Jehan Fouquet: de maistre Jehan de Paris et aultres painctres et mesmement du temps passé.*” Fouquet, the famous miniaturist was born at Tours, 1415 or 1420 and died about 1485. Jean de Paris, flourished about 1472-1528. See *Fairfax Murray Catalogue of Early French Books*, Vol. II., p. 925.

THE FIRST BOOK PRINTED AT NANCY.

211 CORROZET (GILLES).

Le Parnasse des poètes françois modernes, contenant leurs plus riches et graves sentences, discours, descriptions et doctes enseignemens, recueillies par feu Gilles Corrozet, Parisien.

8vo. *Brown morocco.*

*Nancy, Jenson, 1572.*

£35

The first book printed at Nancy; it was produced by Jean Jenson who established his press at Nancy in the year 1572. This book contains a large number of pieces by Ronsard.

From the collection of M. Beaupré of Nancy.

212 CORROZET (GILLES).

Propos Memorables des nobles et illustres hommes de la Chrestienté, Augmentez de plusieurs graves et excellentes Sentences, des anciens Hebrieux, Grecz et Latins.

*Title within woodcut border.*

16mo. *Green morocco gilt, g. e. (Koehler).*

*Lyons, Benoist Rigaud, 1579.*

£7 10s

A beautiful copy from the libraries of J. J. de Bure l'Ainé, and Robert Hoe. Contains “*The Absolution of Manuel, King of Portugal,*” etc.

## 213 [COSSE (THIMOLEON DE).]

Epitaphes et Regrets sur le trespass de Monsieur Thimoleon de Cossé, Comte de Brissac.

4to. *Half boards.*

*Paris, Gabriel Buon, 1569.*

£21

Contains poems by Jean Dorat, Scève de Sainte-Marthe, Charles de La Rivière, Baïf, Nicolas Le Roy, Amadis Jamyn, etc.

From the Prosper Blanchemain collection.

## 214 COUSTUMIER DES PAYS D'ANJOU ET DU MAINE.

*Gothic Letter. With large printer's device on title-page.*

*Paris, Pierre le Dru, for Jehan Petit, 1493.*

*Bound up with:*

Les Stilles et Usages de Procéder en Court laye es Pays d'Anjou et du Maine.

*Gothic Letter. Title printed in red and black.*

*Paris, Jehan Feurre, alias de la Pie, 1503.*

£42

Two works in one vol. *Red morocco gilt, sides entirely covered with fleur-de-lys, inside dentelles, g. e., by Niedrée.*

*Paris, 1493-1503.*

## 215 COURTIN DE CISSE (JACQUES DE).

Les Euvres Poétiques de Jaques de Courtin de Cissé, Gentil-homme Percheron.

*Printed in Italic Letter.*

Small 8vo. *Bound by Duru in full dark blue crushed morocco, inside dentelles, g. e.*

*Paris, Gilles Beys, 1581.*

£60

From the Yemeniz and Prosper Blanchemain collections

216 COURVAL (DE).

Les Satyres du Sieur de Courval, Contre les abus et desordres de la France. Dediées à la Reine Mère du Roy. Plus est adjousté Les Exercises de ce Temps. D'une très-belle et gentille invention.

8vo. *Full calf, gilt lines on sides, gilt back, g. e. (first four leaves repaired).*

*Rouen, Guillaume de la Haye, 1627.*

£7 10s

217 COUSTUMES du Pais de Normandie, Anciens Ressors, et Enclaves d'iceluy.

4to. *Original limp vellum.*

*Rouen, Jacques du Puys, 1588.*

£15 15s

218 COUTEL (ANTOINE).

Promenades de Messire Antoine Coutel, Chevalier, Seigneur de Monteaux, Des Ruez.

8vo. *Old calf.*

*Blois, Alexis Moette (about 1661).*

£25

From the Prosper Blanchemain collection. This copy contains several autograph corrections by the author's own hand on pages 38, 49, 103, 111, etc.

See Viollet-le-Duc, *Bibliothèque poétique*, pp. 604-608 for a very curious account of this work which he esteems to be very rare. There is a poem entitled "Sur l'indolence," to Lycidas for Silvandre, which bears a striking resemblance to the idyll *des Moutons* of Madame Deshoulières.

## 219 DANFRIT (PHILIPPE).

Declaration de l'usage du Graphometre, par la pratique duquel l'on peut mesurer toutes distances des choses de remarque qui se pourront voir et discerner du lieu où il sera posé, et pour arpenter terre, bois, prez, et faire plans de villes et forteresses, cartes géographiques, et généralement toutes mesures visibles, et sans reigle d'arithmetique. Inventé nouvellement et mis en lumière par Philippe Danfrit. A la fin de ceste Declaration est adjousté par le dict Danfrit un traicté de l'usage du Trigometre qui est un autre instrument ayant presque pareil usage, aussi sans reigle d'arithmetique.

*With numerous fine engravings of the graphometer.*

*Printed in "caractères de civilité" (script type).*

8vo. *Bound by Duru in full levant morocco, gilt lines on sides, full gilt back, inside dentelles, g. e.*

*Paris, published by the Author, Danfrit, 1597.*

£10 10s

## 220 DAVITY (PIERRE).

Les Travaux sans Travail De Pierre d'Avity, de Tournon en Viveroys. Avec le Tumbeau de Madame la Duchesse de Beaufort. Le tout dédié à Monseigneur le Duc de Vendosme.

8vo. *Bound by Hardy in full red levant morocco, inside dentelles, g. e.*

*Lyons, Thibaud Ancelin, Imprimeur ordinaire du Roy, 1603.*

£52 10s

A very fine copy from the libraries of William Martin and Prosper Blanche-main.

221 DEBUZ (JEHAN).

Chanson en forme de complainte faicte par Dialogue par Jehan Debuz, estant en son lict de la mort.

*Printed in Gothic Letter. With fine large woodcut on the title.*

8 pp. Small 8vo. *Brown levant morocco gilt, inside dentelles, g. e.*

*A Rouen, Chez Richard Aubert (about 1555).*

(SEE ILLUSTRATION, PLATE NO. XX.).

£35

POSSIBLY UNIQUE.

This is much earlier than the only other edition we can trace (Rouen, Henri Marechal, ab. 1588), from the only known copy in the Musée Dobrée at Nantes.

222 DELAUDUN (PIERRE), Sieur d'Aigaliers.

L'Art Poetique françois, de Pierre Delaudun D'Aigaliers. Divisé en cinq livres.

12mo. *Half calf.*

*Paris, Anthoine du Brueil, 1597.*

£35

Book V. of this work is entirely devoted to Comedy and Tragedy.

223 DELAUDUN (PIERRE), Sieur d'Aigaliers.

La Franciade de Pierre Delaudun, sieur d'Aigaliers. Divisée en neuf livres. Au Roy très-chrestien de France et de Navarre, Henry IV.

FIRST ISSUE OF THE FIRST EDITION.

12mo. *Old calf, gilt back, with the emblem of a lion (probably a binding made for the Duc de La Vallière).*

*Paris, Anthoine du Brueil, 1603.*

£21

A very curious poem inspired by Ronsard's *Franciade* and mentioned by Prosper Blanchemain in his *Notice Bibliographique de Ronsard* in his edition of the *Oeuvres*, Vol. VIII., p. 87.

## 224 DELAUDUN (PIERRE), Sieur d'Aigaliers.

La Franciade de Pierre Delaudun, sieur d'Aigaliers.

SECOND ISSUE OF THE FIRST EDITION.

12mo. *Bound by Duru in full crimson levant morocco, inside dentelles, g. e.*

Paris, pour Anthoine du Brueil, 1604.

£15 15s

See note to No. 223 of this catalogue.

## 225 DE RUEIL.

Le Rocher de Chailli. Pour Estrenes à Monsieur, Monsieur Mauvallet, sieur dudit Chailli, Conseiller du Roy, et Correcteur en sa Chambre des Comptes de Paris.

4to. *Half boards.*

N.P.N.D. (about 1570).

£10 10s

From the Prosper Blanchemain collection.

A very singular description of a fountain at Montfermeil near Paris and of the sculptures which adorned it.

## 226 DES AUTELS (GUILLAUME).

Remonstrance au peuple François, de son devoir en ce temps, envers la Majesté du Roy. A laquelle sont adjoustez troys Eloges, de la paix, de la trefve, et de la guerre.

4to. *Bound by Trautz-Bauzonnet in full crimson morcoco, gilt fleurons on sides, inside dentelles, g. e.*

Paris, André Wechel, 1559.

£25

Ronsard, in the well-known elegy addressed to Bastier de La Peruse, written in 1553 mentions the names of Du Bellay, Tyard, Baïf, Des Autels, Jodelle. La Peruse and M. Laumonier think that Des Autels was included in the Pleiad. Ronsard "estimait Des Autels d'une façon toute particulière."

227 DESCARTES (RENE).

Les Passions de l'Ame. Par René Des Cartes.

12mo. Crimson levant morocco, inside dentelles, by Trautz-Bauzonnet.

Amsterdam, Louys Elzevier, 1650.

£8 8s

A very fine and uncut copy (5 $\frac{1}{2}$  by 3 $\frac{1}{2}$  inches). Willems (No. 1104) gives no record of an uncut copy; the only other mentioned is described in Rahir's Catalogue d'une collection unique d'Elzevirs.

228 DES CARTES (RENE).

Les Passions de l'Ame.

12mo. Crimson levant morocco, inside dentelles, g. e., by Capé.

A Amsterdam par Louis Elzevier et se vendent, à Paris, chez Henry Le Gras, 1650.

£7 10s

229 DESIVE (ARTUS).

Instruction Chrestienne contre les Execrables Blaphesmes et Blaphesmateurs du nom de Dieu, et autres Pechez qui regnent à present.

Printed in Italic Letter. Woodcut on title.

Small 8vo. Red morocco, gilt lines on sides, gilt panel back, inside dentelles, g. e., by Trautz-Bauzonnet.

Paris, la vefue François Regnault, 1553.

£12 10s

An extremely rare poetical Attack upon Unworthy Clergy, Audacious Nobles, Disloyal Judges, Unclean Reformers, Gamblers with Cards and Dice, Tavernkeepers, Panders, and Blasphemers of all kinds.

From the Robert Hoe library.

## 230 DES MARETS (SAMUEL).

Histoire Curieuse de la Vie, de la Conduite, et des vrais sentimens du Sr. Jean de Labadie, dont le Nom, et la Réputation, font tant de bruit parmy les Gens de bien.

2 vols in 1, 12mo. *Green morocco, gilt back, g. e.*

*La Haye, Théodore Duurcant, 1670.*

£1 10s

A scarce annex to the Elzevir collection. It is fully described by Willems (no. 1833) who ascribes it to the press of J. Blaeu, at Amsterdam.

## 231 DES MASURES (LOUIS).

L'Eneide de Virgile, Prince des Poëtes Latins, Translatée de Latin en François, par Louïs des Masures, Tournisien.

*With fine woodcuts.*

FIRST EDITION. Royal 8vo. *Full dark blue levant morocco, broad ornamental borders on sides, inside dentelles, g. e.*

*Lyons, Jean de Tournes, 1560.*

(SEE ILLUSTRATIONS, PLATES NOS. XXI. AND XXII.).

£45

From the William Martin and Prosper Blanchemain collections.

"Louis Des Masures, a poet of the Pléiad school began a new verse translation (of the Aeneid), which he completed in 1560."

PLATE XXXVII.

**Jesuſ Maria.** folio. i.  
Liber vite fratrū ordinis Minimorum  
sancti Frācisci de paula.

**Sequuntur ea que in ipso continentur.**  
In priinis, Regla fratrum Minimorum.  
Regla sororum eiusdem ordinis Regla tri  
usq[ue] separata fidelium, Correctorium, **Leris**  
monie, **Diviselia**, **Mare magnum**,  
Et Canonizatio eiusdem sancti francisci de  
paula: p[ro]p[ter]a ordinis institutoris.  
**Cultus hic collucet veneratio  
nis plena effigies.**



**Anno d[omi]ni M. cccccc p[ro]p[ter]a p[ro]p[ter]a dec[em]bi**

**A** i

Title-page from  
ST. FRANCIS DE PAUL. LIBER VITAE FRATRUM.  
Privately Printed at Passy (near Paris), 1535.  
See Item No. 307.

PLATE XXXVIII.

INSTR VCTION  
SVR L'HERBE PETVM  
DITTE EN FRANCE L'HERBE  
de la Royne ou Medicée : Et sur la racine  
*MECHIOCAN* principalement (avec  
quelques autres Simples rares & exquis)  
exemplaire à manier philosophique-  
ment tous autres Vegetaux.

Par 1. G. P.

NVIE, D'ENVIE, EN VIE.



A PARIS.  
Par Galiot du Pré, Libraire iuré: rue S. Jaques,  
à l'enseigne de la Galere d'or,  
1572.

Title-page from  
JACQUES GOHORY, INSTRUCTION SUR L'HERBE PETUM.

*The earliest book on tobacco.*

Paris, 1572.

See Item No. 317.

232 DES PERIERS (BONAVENTURE).

Les Nouvelles Récréations et Joyeux devis de feu Bonaventure des Periers, Valet de Chambre de la Royne de Navarre.

THE RARE FIRST EDITION. Printed in "Caractères de civilité" (script type).

8vo. Bound by Chambolle-Duru in full blue levant morocco, gilt lines, and broad gilt borders on sides, inside dentelles, g. e.

Lyons, Robert Granjon, 1558.

(SEE ILLUSTRATION, PLATE NO. XXIII.).

£105

Ex libris, Marigues de Champ-Repus.

"In 1558, fourteen years after Des Periers's death, a Lyons publisher, named Granjon, brought out a collection of ninety tales under the title of *Les Nouvelles Recreations et Joyeux Devis de feu Bonaventure Des Periers*. The world, he says in his address to the reader, would have been deprived of the volume but for the diligence of a certain virtuous person. This "virtuous person" was almost certainly Jacques Peletier. The *Au lecteur* is followed by a sonnet which in its intensity of feeling, firmness of execution, and general modernity of tone is remarkable. If, as there is no sufficient reason to doubt, it is by the hand of Des Periers and therefore written before the year 1544, it is all the more remarkable, for nothing like it had yet appeared in the whole of French poetry. But readers must judge of its merits for themselves:

*Hommes pensifz, je ne vous donne a lire  
Ces miens devis si vous ne contraignez  
Le fier maintien de voz frons rechignez.  
Icy n'y ha seulement que pour rire.  
Laissez à part vostre chagrin, vostre ire  
Et vos discours de trop loing desseignez.  
Une autre fois vous serez enseignez.  
Je me suis bien contrainct pour les escrire.  
J'ay oublié mes tristes passion,  
J'ay intermis mes occupations.  
Donnons, donnons quelque lieu à folie,  
Que maugré nous ne nous vienne saisir,  
Et en un jour plein de melancholie  
Meslons au moins une heure de plaisir.*

Then comes the first story *en forme de preambule*, which is almost certainly inspired by the prologue to *Gargantua* and which was probably written just after the Treaty of Nice (June 18, 1538). Though in scope and character it reminds one

(Continued over)

DES PERIERS—*continued.*

of Rabelais, it is not a mere copy of his style; it is rather Rabelais pruned and purified. In fact, as a specimen of the half-bantering, half-serious style which has the charm of meaning more than it says and of pre-supposing a friendly and intelligent understanding between the writer and the reader, a style in which Frenchmen at all times have shown themselves masters, this prologue is of the very highest merit. "I have not" says the writer, "been to look for my stories at Constantinople or Florence or Venice. In fact the scene of all the stories except a few in which no place is specified, is laid in France." But, as the writer hints, it does not follow that the stories all happened in the places with which he connects them. "Perhaps they are not all facts. What do I care, provided it is a fact that they give you pleasure."

Some five or six are borrowed from Poggio's *Facetiae*, a few possibly from the *Cent Nouvelles Nouvelles*; others form part of the common heritage of story-tellers; but more than the three-fourth of the stories are apparently true. The scene of a considerable number, twenty-five, is laid in the contiguous provinces of the Orléanais, Maine, Anjou and Poitou, eight of these being assigned to Maine and as many to Poitou. A dozen or so are located in the south of France, at Lyons, Toulouse, Avignon, Montpellier, while about twenty-five are represented as happening at Paris or at the Court.

Naturally some stories are told better than others, but on the whole the writer must rank very high as a *raconteur*. He is extremely brief, the average length of his tales being about three pages and the longest not exceeding ten; but in this space he contrives to pack a great deal of matter. He goes straight to his story at once; there are no digressions; every word tells: the conversations are short but extremely characteristic. Directly the point is reached the story ends, sometimes with a sly hit, after the manner of La Fontaine, by way of moral. But there is no moralising; the story is told for the story's sake, and the sole object of the writer is to amuse. *Il y en ha de tous boys, de toutes tailles, de tous estocz, a tous pris et a toutes mesures fors que pour plorer.* Some readers may find this constant appeal to their laughter monotonous. *Ne les lisez donc pas.*

A story which gives a good idea of the writer's method is the one taken from the *Legende joyeuse Maistre Pierre Fai-feu* of Charles de Bourdigné, which tells how Pierre Fai-feu provided himself with a pair of boots at the expense of two bootmakers of La Flèche in Anjou, where the inhabitants took a particular pleasure in making fun of strangers.

Other stories of special merit are that of the advocate who talked in Latin to his maid-servant (XIV), that of the almoner of Bishop René du Bellay and the Bishop's donkey (XXVII), a group of four stories about the *curé* of Brou in the Orléanais (XXXIII-XXXVI), and one of a cobbler named Blondeau, who was only twice in his life melancholy (XIX). There are three which treat of the manners and customs of the peasants of Poitou and in which the Poitevin dialect is imitated (IXIX-IXXI), and a delightful one of the "good drunkard Janicot and Jeannette his wife" (LXXVII).

Des Perier's authorship of the *Joyeux Devis* has been seriously challenged, but though some circumstances throw suspicion on the publisher's statement, there is nothing that compels us to discredit it. But even if he be not the author, he is still a remarkable figure in the literature of the French Renaissance. Though his attitude to his leading contemporaries, to Rabelais and Marot and Margaret of Navarre, was one of respectful admiration, though we find him writing under the influence now of the one and now of the other, he managed to preserve his independence and originality." (Tilley, *The Literature of the French Renaissance*).

233 DESPORTES (PHILIPPE).

Les Premières Oeuvres de Philippe Desportes. Au Roy de France et de Polonge. Reveuës, corrigées & augmentées en ceste dernière Impression.

*Printed in Italic Letter.*

Royal 8vo. *Bound by Hardy in dark blue levant morocco, inside dentelles, g. e.*

*Paris, Mamert Patisson, Imprimeur du Roy, au logis de Robert Estienne, 1579.* £35

“ Desportes, (as Brunet remarks), is one of the few Poets anterior to Malherbe that can still be read with pleasure.”

“ Born at Chartres in 1542, Philippe Desportes found a patron in Antoine de Sennetaire, the Bishop of Le Puy, who took him to Italy. The familiarity which he there acquired with Italian poetry had, as we shall see, a great influence upon his work. On his return to France he became intimate with Claude de l'Aubespine, the son of the well-known statesman, and himself in the employment of Charles IX.

Through his good services Desportes became secretary to his brother-in-law, Nicolas de Neufville, Seigneur de Villeroy, who had succeeded the elder De l'Aubespine as Secretary of State. In 1572 he presented to Charles IX a free version of part of the *Orlando Furioso*; another poem derived from the same source, and entitled *La Mort de Rodomont*, procured him a present of eight hundred gold crowns from that ardent lover of poetry.

In the following year, 1573, he published his *Premieres Oeuvres* in a sumptuous volume, which includes most of his works, and in which his style appears to be already fully developed. Soon after its publication he accompanied the Duke of Anjou, to whom he had recommended himself by his ready complaisance, to his new kingdom of Poland. But nine months of that barbarous country were as much as the pleasure-loving poet could endure, and he turned homeward just before the news arrived of the Duke's succession to the throne of France. With Henry III. as king, Desportes's star was more than ever in the ascendant.

On the death of two *mignons*, Quelus and Maugiron, as the result of the famous duel of April 26, 1578, he celebrated their virtues in lines of extravagant flattery, and soon afterwards found a new patron in their more powerful successor, Anne de Joyeuse. He now began to receive more substantial marks of favour from his royal master, who conferred on him the Abbey of Tiron, in the diocese of Chartres, and that of Nonport, near Rouen.

It is of a piece with Desportes's character, with his talent for utilising all the resources at his command, that he should have been a skilful plagiarist. He avowed it frankly. When at the close of his life some one published a book under the title of *La recontre des Muses de France et d'Italie*, in which his plagiarisms were set forth, he merely said that the author had better have consulted him, for he could have added to the list.

Desportes was no better qualified than most of the poets of the Pleiad school  
(Continued over)

DESPORTES—*continued.*

to play the part of the spiritual lover. Like Baïf and Magny he writes far better in his true character of a professed libertine. For he was capable of strong, if not durable, emotion, and friendship as well as love could lend warmth to his verse. In his poetry the dominant note is *esprit* rather than passion.

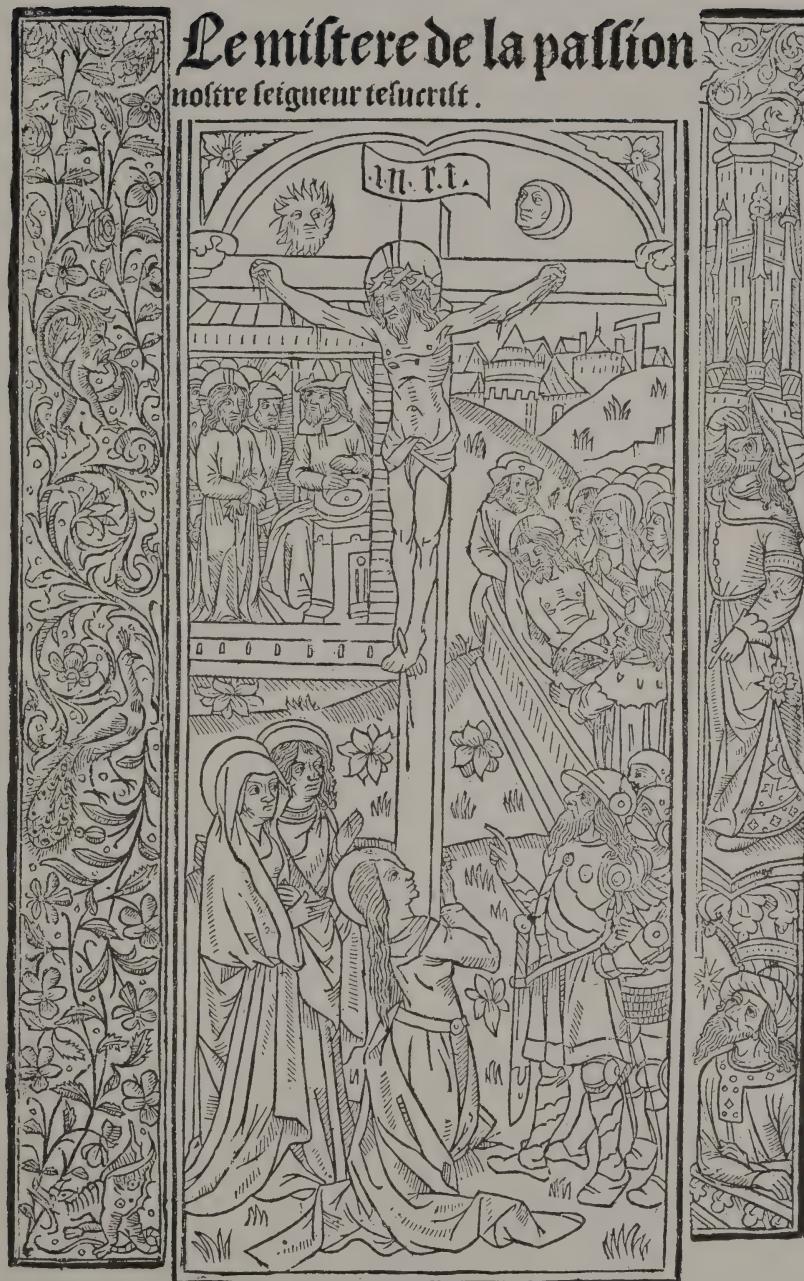
It is however in his songs that Desportes really excels. Set to music they were extremely popular in his day, and the merit of many of them is still incontestable. The most famous of all, which the Duke of Guise was said to have been humming just before his assassination, is the following :

*Rozette, pour un peu d'absence,  
Votre coeur vous avez changé  
Et moy, scachant cette inconstance,  
Le mien autre part j'ay rangé :  
Jamais plus beauté si legere  
Sur moy tant de pouvoir n'aura :  
Nous verrons, volage bergere,  
Qui premier s'en repentira.  
Tandis qu'en pleurs je me consume,  
Maudissant cet esloignement,  
Vous, qui n'aimez que par coustume,  
Caressiez un nouvel amant.*

This has the rapid movement, the lilt of a true song.

Beginning to write after the first hot enthusiasm of the new school had begun to cool down, he turned to profit, as he turned everything, the mistakes and exaggerations of his predecessors. There is this much truth in Boileau's well-known lines, that Desportes's style is more restrained (*plus retenu*) than that of some of the original members of the Pleiad, more especially Baïf. Compared with Ronsard's it is far less imaginative, but on the whole it is more lucid. If Desportes's language wants the felicitous charm of really great poetry, if it has neither the logical precision nor the grammatical accuracy which the pedantry of a Malherbe demanded, it is clear, urbane, and correct. In short, if the lack of strong wings prevents Desportes from ever soaring to a high level, his tact stops him from sinking to a low one.

Sainte-Beuve has noticed the striking resemblance between Desportes and Saint-Gelais, not only in their lives, but in their poetry. Desportes is certainly a more finished specimen of a Court poet than the man who served as the model of Du Bellay's satire, and he resembles him in his cultivation of Italian poetry and in his use, and sometimes abuse, of *esprit*. But he was a stronger writer than Saint-Gelais, and he had a more genuine poetical endowment. When he is himself, and free from the influence of Italian models, he recalls Saint-Gelais's greater contemporary, Marot. For both he and Marot represent more completely than Ronsard the regular tradition of French poetry. They both have the true Frenchman's lucidity, his gaiety mixed with a spice of malice, his good sense, his fear of ridicule. That is why Marot seems in some aspects more modern than Ronsard, and why the best work of Desportes has a somewhat modern air. Desportes seems to have been fairly popular in England. (Tilley, *The Literature of the French Renaissance*).



Title-page from  
ARNOUL GREBAN. LE MYSTERE DE LA PASSION.  
Paris, Le Petit Laurens, for Jean Petit (ca 1500).  
(*The Most Noteworthy of all French Mystery Plays.*)  
See Item No. 322.

## Le ressuscitemet de lazare

Nostre maistre dousq et humair.  
De deult huy monstre le seigneur

S y m o n

Pas nappete mondain honneur  
Quant il monte sur une anesse  
Mais plus tost en toute simpleesse,  
Nous deult enseigner par ses faiz  
Qu'il deult piedre quelq grāt fais  
Pour sa simple nature humaine  
Quant sa deite souueraine  
permet que une si poure beste  
Simple/rude de sens hebete  
Supporte son elegant corps

S. i a q u e s m i n o r

De ce deuons estre recors  
Le temps aduenir

S. andrē

C h e m i n o n s  
Apres jesus et le suinons  
sans tamais se elongner de luy

Car qui deult estre recueilly  
Deuant dieu pour atamais dire  
Doit bien le dousq iesus ensuture,  
Et souuent en auoir memoire  
Sic que apres la vie transitoire  
Aions telle ment milite  
Qualet puissions en la cite  
De la haulte ierusalem,  
Auecques iesucrist amen

C Icy cheuaniche jesus l'anesse qya  
quatre des apostres qui vdt denāt  
et iudas maine fasne par le licolet  
les autres apostres vdt apres gest  
la fin de la seconde tournee

C I fin de la seconde tournee  
du mistere de la passion



Woodcut from

ARNOUL GREBAN. LE MYSTERE DE LA PASSION.

Paris, Le Petit Laurens, for Jean Petit (ca 1500).

(The Most Noteworthy of all French Mystery Plays.)

See Item No. 322.

234 DESPORTES (PHILIPPE).

Les Premières Oeuvres de Philippe Desportes, au Roy de France et de Polongne.

Reveues, corrigées et augmentées outre les précédentes impressions.

*Printed in Italic Letter.*

Small 8vo. Bound by Chambolle-Duru in full crimson levant morocco, gold lines on sides, gilt back, inside dentelles, g. e.

Paris, Robert le Mangnier, Libraire iuré, rue Neuve de Notre Dame, à l'image S. Jehan Baptiste, et en sa boutique au Palais en la gallerie par où on va à la Chancellerie, 1583. £25

234A Another Edition, exactly the same as regards the text, but with a different title-page bearing the words, *Mamert Patisson, Imprimeur du Roy, au logis de Robert Estienne, 1583.*

*Bound in full crimson levant morocco, inside dentelles, g. e., by Pagnant.* £25

235 DESPORTES (PHILIPPE).

Les Oeuvres de Philippe Desportes. Reveues, corrigées et augmentées outre les precedentes impressions.

12mo. *Bound by Chambolle Duru in levant morocco gilt, gilt back, inside dentelles, g. e.*

*Antwerp, Arnould Coninx, 1591.* £12 12s

236 DESPORTES (PHILIPPE).

Les Oeuvres de Philippe Desportes. Reveües, corrigées et de beaucoup augmentées outre les precedentes impressions.

12mo. *Full levant morocco, gold lines on sides, full gilt back, inside dentelles, g. e.*

*Lyons, Benoist Rigaud, 1593.*

£15 15s

A SPECIAL ISSUE ON THICK PAPER.

237 DESPORTES (PHILIPPE).

Les Premières Oeuvres de Philippe Desportes. Dernière Edition, reveue et augmentée.

*Printed in Italic Letter, on thick paper.*

Small 8vo. *Bound by Chambolle-Duru in full blue levant morocco, gilt ornamental sides, full gilt back, inside dentelles, and doublures of red morocco, g. e.*

*Paris, Mamert Patisson, 1600.*

£52 10s

With signature on title "Laroque," the Poet, of Clermont in Beauvoison.

The Baron Pichon copy. This is the best edition of Desportes' works and as such is much sought after by collectors. According to a note in Baron Pichon's autograph, this copy was a special issue on thick paper.

238. DESPORTES (PHILIPPE).

Another Copy.

*Bound by Duru in full green levant morocco, gilt lines on sides, gilt panel back, inside dentelles, g. e.*

£45 10s

239 DESPORTES (PHILIPPE).

Les Premières Oeuvres de Philippe Desportes. Dernière Edition, revueüe et augmentée par l'auteur.

12mo. *Old French green morocco gilt, g. e.*

*Rouen, de l'Imprimerie de Raphael du Petit Val, 1607.*

£18 18s

From the Viollet-le-Duc and Julien Félix collections.

BOUND FOR CATHERINE DE BOURBON, SISTER OF HENRI IV. OF FRANCE.

240 DESPORTES (PHILIPPE).

Les CL. Pseaumes de David, mis en vers François, par Philippe Desportes, Abbé de Thiron. Avec quelques Cantiques de la Bible, Hymnes, et autres oeuvres et Prières Chrestiennes.

*Title printed in red and black, ruled with red lines.*

12mo. *Bound in old French red morocco for Catherine de Bourbon, sister of Henri IV. of France. The sides are edged with a three-line gilt fillet, and within is a panel frame also made with a three-line fillet and having a gilt fleuron at each corner, the back is flat and edged with a three-line fillet, and in the centre is a monogram formed of two interlaced C's between four small ornaments in the form of S's with joined ends, g. e. (enclosed in a red morocco drop case).*

*Paris, Veuve M. Patisson, 1604.*

£75

From the Sir Thomas Brooke collection.

"Desportes, having enjoyed this world with singular success, now turned his thoughts heavenwards and occupied himself with finishing his translation of the Psalms. He was offered the Archbishopric of Bordeaux, but declined it on the ground that he did not wish to take upon himself the charge of souls. 'But, your monks?' My monks! they have not any.'

241 DES ROCHES (MESDAMES).

Les Premières [and Secondes] Oeuvres de Mesdames Des Roches de Poitiers, Mère et fille, Corrigées et augmentées de six Dialogues. Avec une Tragicomédie de Tobie et autres œuvres Poëtiques. Troisiesme Edition.

2 vols. in 1, 12mo. *Brown morocco, inside dentelles, g. e.*

*Rouen, Robert Feron, 1604.*

£25

From the Prosper Blanchemain collection.

242 DES YVETAUX.

Institution du Prince. A Monseigneur le Duc de Vendosme.

4to. *Vellum, g. e.*

*Paris, La veufue Mamert Patisson, Imprimeur du Roy, 1604.*

(SEE ILLUSTRATION, PLATE NO. XXIV.).

£12 12s

From the Prosper Blanchemain collection.

243 DISCRET (L. C.).

Alizon, Comedie Dediée cy-deuvant aux jeunes Veuves, et aux vieilles Filles, et à présent aux Beurières de Paris. Seconde Edition.

*With two interesting engraved plates.*

12mo. *Calf, gilt, inside dentelles, by Petit-Simier.*

*Paris, En la boutique de l'Angelier, Chez Jean Guignard, le père, 1664.*

£10 10s

An extremely rare play.

As observed in the Soleilne catalogue, the two charming plates "ne se trouvent que dans bien peu d'exemplaires."

PLATE XLI.

**L**a resurrection de nostre sei-  
gneur iesucrist par parsonnaiges. Comment  
il sapparut a ses apolires & a plusieurs aultres  
Et comment il monta es cyeulx Le iour de son  
assencion Imprime nouvellement A paris par  
Jehā treppelet imprimeur & libraire demourāt  
en la rue neufue nostredame a lenseigne de l'escu  
de france a paris



Title-page from  
ARNOUL GREBAN. LA RESURRECTION DE NOSTRE SEIGNEUR.  
Paris, Jean Trepperel, [1502-8].  
(*An early French Mystery Play.*)  
See Item No. 323.

PLATE XLII.  
La descente du saint esprit sur les apostres



Que ioz si tressault resonner  
Oncques mais ie nouys parler  
De si merueilleuse fasson  
S. pierre  
Freres il fault que nous penson  
De noz cœurs a dieu ordonner  
S. iehan  
Dously dieu qui est ce haultain son  
Que ioz si tressault resonner  
Nostre dame  
Mes amys napez souppesson  
Tueillez voz cœurs a raisonner  
Car ce si dieu qui nous deust donner

Le saint esprit il est saison  
Marie iacob  
Dously dieu qui en ce haultain son  
Que ioz si tressault resonner  
Oncques mais ie nouys sonner  
De si merueilleuse facon  
S. thomas  
Vecy grant admiracion  
Chers freres cropone de vray touz  
Que le saint esprit est sus nous  
Tout presentement descendu  
Vous auvez le son entendu  
De ce fait icy bien soudain

A page from

ARNOUL GREBAN. LA RESURRECTION DE NOSTRE SEIGNEUR.

Paris, Jean Trepperel, [1502-8].

(An early French Mystery Play.)

See Item No. 323.

## 244 DOFFAY (JEHAN).

Memoire sur les Droits possessoires de Marie de Bourgogne; Epitaphe de feu Monseigneur le Duc Philippe. Cronicques et Genealogies des Roys de Bourgogne depuis l'an XIII après la Resurrection.

*French Manuscript on 56 leaves of paper, 10 $\frac{1}{8}$  by 7 $\frac{5}{8}$  inches, 39 long lines to a full page, written in a neat hand.*

Folio. *Modern green morocco gilt, doublures composed of covers from the original XVth century stamped leather binding, r. e.*

*(France, XVth Century.)*

£6 6s

From the Barrois and Ashburnham collections.

## 245 DOLET (ETIENNE).

Dialogus, de Imitatione Ciceroniana, adversus Desiderium Erasmus Roterodamum, pro Christophoro Longolio.

8vo. *Half vellum, boards.*

*Lyons, Sebastian Gryphius, 1535.*

£10 10s

A scarce volume containing a dedicatory epistle of Etienne Dolet to Guillaume Scève with an eulogy of the three brothers De Vauzelles.

"Rabelais and Etienne Dolet both found employment as correctors to Sebastian Gryphius, the chief printer and publisher of Lyons, whose services to Humanism were inferior to those of no other French Printer. In 1538 Dolet first set up a press of his own." "Dolet was the most successful translator of Latin prose of his time."

246 DOLET (ETIENNE).

Francisci Valesii Gallorum Regis Fata. Ubi rem omnem celebriorem à Gallis gestam nosces, ab anno 1513 usque ad annum 1539.

*With Dolet's device on last page.*

FIRST EDITION. 4to. *Calf by Koehler.*

Lyons, 1539.

£38 10s

From the library of E. Stroehlin.

A very rare Latin poem by Etienne Dolet on the wars of King Francis I, which he paraphrased in French in the following year. See Christie's *Life of Dolet*, pp. 365-369.

247 DOLET (ETIENNE).

La Maniere de bien traduire d'une langue en aultre. D'Avantaige, de la punctuation de la langue Françoyse. Plus des accent d'ycelle.

Printed in Gothic Letter. 12mo. *Bound by Bauzonnet-Trautz in full blue levant moroco, elaborate ornamental gilt sides, full gilt back, inside dentelles, g. e.*

*Antwerp, Jehan Loe, 1540.*

(SEE ILLUSTRATION, PLATE NO. XXV.).

£52 10s

Very rare edition of the first French book on this subject. Dolet introduces the use of the accent grave on "a" to differentiate it as a proposition. A reform proposed by Dolet, which became established, was the substitution of és for es in the plural of substantives ending in a masculine e. (See Christie, *E. Dolet*, pp. 353 ff.) On the title is the printer's mark of Jehan Loe, at Antwerp.

Only one other copy is known (British Museum). Our copy belonged to Yemeniz, Didot, Léon Techener, Ernest Stroehlin and Hector de Backer.

"An interesting and popular critical tract of the period by the classical scholar and printer of Lyons, Etienne Dolet, which was first published in 1540 and was many times reprinted, was entitled *La maniere de bien traduire d'une langue en autres* (on the manner of translating well from one language into others). Dolet's laws of translation are wonderfully modern and illuminating. His sagacious injunctions to the translator loyally to study the idiom of the language from which, as well as the language into which, he translates, may now sound obvious and commonplace, but they are not obsolete." (Sidney Lee, *The French Renaissance in England*.)

248 DOLET (ETIENNE).

La Maniere de Bien Traduire d'une Langue en Autre.  
D'avantage, de la punctuation de la langue Françoise. Plus,  
des accents d'y celle.

Small 8vo. *Old French calf.*

*Caen, Robert Macé, libraire de l'Université (Printed at Caen  
by Martin & Pierre Philippe in July), 1550.* £50

From the Prosper Blanchemain collection.

Only two other copies are on record both in public libraries (Bibliothèque  
 Nationale, Paris, and Mazarine). See note to No. 247 of this catalogue.

249 [DOLET (ETIENNE)], Guy de Chauliac.

Prologue, et chapitre Singulier de très excellent Docteur en  
 Médecine, et Chirurgie, maistre Guidon de Cauliac. Le tout  
 nouvellement traduict, et illustré de Commentaires par maistre  
 Jehan Canappe, Docteur en Medecine, et Lecteur public des  
 Chirurgiens à Lyon.

8vo. *Brown calf, g. e., by Belz-Niedrée.*

*Lyons, Estienne Dolet, 1542.* £28

One of the rarest books printed by Dolet, with his device on title and last leaf.

250 DOLET (ETIENNE).

Les Epistres Familiaires de Marc Tulle Cicero, père  
 d'eloquence Latine. Nouvellement traduictes de Latin en Françoys  
 par Estienne Dolet, natif d'Orleans. Avec leurs sommaires,  
 et arguments, pour plus grande intelligence d'icelles.

*Printed in Roman Letter. Title within decorative border.*

Small 8vo. *Full levant morocco, inside dentelles, g. e., by  
 Asper.*

*Paris, Nicolas Gilles, 1542.* £28

The printer according to the colophon was *Jehan Real, en la rue Traversine.*  
 From the library of E. Stroehlin.

251 DOLET (ETIENNE).

Les Epistres Familieres de M. T. Ciceron, Père d'Eloquence Contenant Seize Livres du tout nouvellement traduiz en François, partie par Estienne Dolet, et le reste par François de Belleforest, le Latin et François correspondant l'un à l'autre fidèlement. Avec Les Argumens sur chacune Epistre, Tables et manière d'entendre la datte des Latins.

12mo. *Original brown calf, gilt sides.*

*Paris, Henry le Bé, 1579.*

£3 3s

See Christie, *E. Dolet*, p. 541. The most successful translator of Latin Prose at this time was Dolet, whose versions of Cicero's Letters and of the first three books of the Tusculan Disputations (No. 252 of this Catalogue) were most popular in France in the Sixteenth Century.

252 DOLET (ETIENNE).

Les Questions Tusculanes de Marc Tulle Ciceron : Nouvellement traduictes de Latin en François, Par Estienne Dolet.

*Printed in Roman Letter.*

Small 8vo. *Calf, g. e.*

*Lyon, Sulpice Sabon, Pour Antoine Constantin, 1549.*

£18 18s

Both the British Museum and Rothschild copies are undated. This copy, from the Firmin-Didot library, is dated 1549. The Coste copy is the only other on record with the date.

DOLET (ETIENNE). See SIBILET, No. 641 of this Catalogue.

253 [DOM SEBASTIAN.]

Histoire Veritable des dernieres guerres advenues en Bar-  
barie : et du succez pitoyable du Roy de Portugal dernier, Don  
Sebastien (que Dieu absolve) qui mourut en bataille le quatriesme  
Aoust 1578. Avec l'origine et descente des Roys qui de nostre  
temps ont commandé es Royaumes de ladite Barbarie. Traduitte  
de l'Espagnol en François.

Small 8vo. *Bound by Lortic in full green levant morocco,  
inside dentelles, g. e.*

Paris, Nicolas Chesneau, 1579.

£7 10s

254 [DOM SEBASTIAN.]

Dom Sebastien, Roy de Portugal. Nouvelle historique.

Three parts in 1 vol., 12mo. *Bound by Hardy in full blue  
levant morocco, gilt lines on sides, full gilt back, inside dentelles,  
uncut.*

*Suivant la copie à Paris chez Claude Barbin, 1680.* £2 2s

Willem, *Les Elseviers*, No. 1945.

255 [DOM SEBASTIAN.]

Histoire Véritable des dernieres et piteuses adventures de  
Dom Sebastian, Roy de Portugal, depuis sa prison de Naples  
jusques aujourd' huy qu'il est en Espagne à Sucar de Barrameda.

Small 8vo. *Bound by Chambolle Duru in full green levant  
morocco, gilt lines on sides, full gilt back, inside dentelles, g. e.*

No place, 1602.

£4 4s

## 256 DORAT (JEAN).

Epithalame ou Chant Nuptial sur le Mariage de Très-illustres Prince et Princesse, Henry de Lorraine Duc de Guyse, et Catarine de Cleves, Comtesse d'Eu. A Mondict Seigneur Monseigneur le Duc de Guyse. Par Jean Dorat Poëte du Roy.

4to. *Half bound.*

*Paris, Pres S. Victor, l'enseigne de la Fontaine, 1570. £25*

In the form of a dialogue between a chorus of *jouvenceaux* and a chorus of *pucelles*.

From the Prosper Blanchemain collection.

"Dorat is known as a scholar for his excellent work on Aeschylus, but he only concerns us as a teacher of genius who inspired his pupils with an enthusiasm for classical literature, especially for Greek poetry. Soon after Ronsard became his pupil he was appointed Principal of the College of Coqueret at Paris, which opened out to him a wider field for his powers of teaching. Ronsard and Baïf joined the college, and spent at least five years there and it was there that Ronsard formed his great project for the reform of French poetry."

Dorat's teaching of Greek (in the case of Ronsard) bore early fruit. It is apparent in all of Ronsard's early work, and, among countless examples, is seen in the enthusiastic sonnet beginning:

*Je veux lire en trois jours l'Iliade d'Homère.*

"It is not surprising that Ronsard took to imitating the ancients with enthusiasm, while the care he lavished on his productions has become proverbial."

## 257 DORAT (JEAN).

Magnificentissimi Spectaculi, a Regina Regum Matre in hortis suburbanis editi, in Henrici Regis Poloniae invictissimi nuper renunciati gratulationem, Descriptio.

*With fine full-page woodcut on reverse of title, and 16 woodcut emblematic devices. One full-page woodcut of theatre scenery and another full-page woodcut (by Jean Cousin) of a hall arranged as a theatre, with ladies of the court dancing.*

8vo. *Bound by Cuzin in full levant morocco.*

*Paris, F. Morell, 1573.*

(SEE ILLUSTRATION, PLATE NO. XXVI.).

The copy which was sold at the Hervilly sale, 26th March, 1872.

£42

258 DORAT (JEAN).

Invictiss. Galliarum Regis Caroli noni, Piissimi Iustissimique Principis, Et acerrimi Christianae Religionis Assertoris, Tumulus: Jo Aurato Poëta Regio, et aliis Clarissimis et doctissimis viris auctoribus.

4to. *Half-bound.*

*Paris, Federic Morell, 1574.*

£12 10s

From the Prosper Blanchemain collection.

259 DROYN (JEAN).

La nef des folles, selon les cinq sens de nature, composés selon l'Evangille de monseigneur Saint Mathieu des cinq vierges qui ne prindrent point d'uylle avecqs eulx pour mettre en leurs lampns.

*Printed in Gothic Letter. Printer's mark on last leaf, woodcut on title and on reverse, and 27 other woodcut illustrations.*

Small 4to. *Green levant morocco, gilt fan design at the corners, gilt ornamental panelled back, inside dentelles, g.e., by Bauzonnet-Trautz.*

*Paris, par Jehan Treperel, libraire en l'université de Paris, 1501.*

(SEE ILLUSTRATIONS, PLATES NOS. XXVII. and XXVIII.).

£158

Very rare edition of this imitation of the "Ship of Fools" of Sebastian Brant, made by Jean Droyne after the Latin text of Josse Badius.

This volume has 27 woodcuts. They are in two different styles, the one style recalls those which ornament the Basle editions of the *Ship of Fools*, the others are the work of one of the best Parisian artists of the period, and can be compared to the fine woodcuts of the volumes published by Antoine Verard, especially in his great *Heures*.

Fine examples from the Armand-Bertin, Gigongne, Desq, J. Renard, Leon Techener and Robert Hoe Libraries.

260 DU BARTAS (GUILLAUME DE SALLUSTE).

Joannis Edoardi Du Monin, Burgundionis Gyani Beresithias,  
sive mundi creatio, Ex Gallico G. Salustij du Bartas Heptamero  
expressa. Ad Philippum Huraltum Chiuernium Galliae pro-  
cancellarium integerimum. Eiusdem Edoardi manipulus  
poëticus non insulsus.

Small 8vo. *Original limp vellum.*

Paris, Jean Parant, 1579.

£10 10s

A scarce latin metrical version of Du Bartas's *Semaine*, by Jean Edouard Du Monin, the author of the *Uranologie* described in this Catalogue (see item No. 272).

"Bartas' *Semaine* was a long poem on the Creation which was received with enormous enthusiasm. The French Protestants were especially loud in its praise. They welcomed it as a counterpoise to the semi-pagan and frivolous Court poetry of Ronsard and his immediate followers which had recently culminated in the apotheosis of the *mignons* by Desportes and Jamyn. They proclaimed Du Bartas to be Ronsard's superior and even whispered that Ronsard himself had acknowledged the fact. In a fine sonnet Ronsard indignantly denied both assertions."

"*Ils ont menty, D'Aurat ceux qui le veulent dire  
Que Ronsard, dont la Muse a contenté les Rois,  
Soit moins que le Bartas, et qu'il ait par sa voix  
Rendu ce tesmoignage ennemy de sa lyre.*" Etc.

261 DU BARTAS (GUILLAUME DE SALLUSTE).

La Seconde Sepmaine, de Guillaume de Saluste Seigneur du Bartas, Reveüe, augmentee & embellie en diuers passages par l'Autheur mesme.

En ceste nouvelle Edition ont esté adioustez l'argument general, amples Sommaires au commencement de chaque liure, Annotations en marge, & explications continues des principales difficultez du texte, par S. G. S.

Four parts in 2 vols., 8vo. *Old calf gilt, red edges.*

La Rochelle, Hierosme Haultin, 1591.

£12 10s

The second volume contains the *Commentaires sur la Semaine* and the *Judith*.

At the end of the *Judith* is added the poem on the arrival of the Queen of Navarre at Nerac where she is welcomed by three nymphs in Latin, French and

Chant Royal/ sur la passion de Nostre seigneur.



**O**Ens sans raison rempliz de folz delitz  
Dultrécuidéz ensemble mormurercut

The famous suppressed woodcut, with the portrait of the poet Gringoire as Jesus among the  
Italian strolling comedians, from

PIERRE GRINGOIRE. HEURES DE NOSTRE DAME & CHANTS ROYAUX, ETC.

Paris, Jehan Petit, 1527.

See Item No. 324.

PLATE XLIV.

PREMIER LIVRE DES

*Narrations fabuleuses, avec les Discours  
de la Vertu et Histoire  
Sicelle.*

Traduit par Guillaume Gueroult.

À quel aurore adjuſſer aucunes œuvres poétiques  
en mêmeſme Traducteur.

1609



À Lyon,

De l'Imprimerie de Robert Granjon.

Mil. V. 1558.

Title-page from

GUILLAUME GUEROULT. LE PREMIER LIVRE DES NARRATIONS FABULEUSES.

Lyons, Robert Granjon, 1558.

(Printed in script type.)

See Item No. 326.

DU BARTAS—*continued.*

Gascon. It will be remembered that the court at Nerac is the scene of the first pages of *Love's Lost Labour*.

“The *Seconde Semaine* was to be a vast poem representing the Biblical history of humanity down to the Last Judgment. The first instalment contained two Days, each Day being divided into four parts. But the poem was never finished. When it was published after Du Bartas's death, the fourth Day, which was to end with the capture of Jerusalem by Nebuchadnezzar, was still incomplete. The subject of the *Judith*, a sacred epic, was imposed on Du Bartas by Jeanne d'Albret, the Queen of Navarre.”

A very fine copy, from the famous Crozat collection with the armorial book-plate of the Duc de Bullion.

## THE MANIFESTO OF THÉ PLEIAD.

## 262 DU BELLAY (JOACHIM).

La deffence et illustration de la langue Françoise, avec l'Olive augmentée. L'antérotique de la vielle et de la jeune Amye. Vers liriques.

Small 8vo. *Levant morocco gilt, g. e., by Rivière.*

Paris, Arnoul l'Angelier, 1553.

£38

“The twofold title of Du Bellay's treatise corresponds to the two books into which it is divided. The first book is a defence of the French language; the second shews how lustre may be conferred on it. The French language, says Du Bellay, is potentially as good as Greek or Latin for literary purposes, but it wants cultivating. Much good work has already been done by the translation of Greek and Latin, Italian and Spanish authors, but something more than translation is needed. Take the example of the Romans. They did not confine themselves to the translation of Greek masterpieces; they produced masterpieces of their own by imitating the Greeks. In the same way Frenchmen must imitate the Greeks and Romans, but they must do this, not in Greek or Latin, but in French. Having thus sufficiently proved (so he says) his general proposition that it is only by imitation of the Greeks and Romans that the French language can acquire the excellence and lustre of her more famous sisters, Du Bellay in his second book goes more into detail. He begins by giving his opinion of “our French poets.” The whole of French poetry before the sixteenth century is dismissed as not worth reading, with the solitary exception of the *Roman de la Rose*, which may be read as a venerable specimen of the older language. He has a good word for Jean le Maire, and then he comes to the moderns, the present representatives of the poetic art. Not that he has any intention of criticising them himself, but he will just mention some rather severe judgements which he has heard passed on three or four of the best.

(Continued over)

DU BELLAY—*continued.*

One, they say, lacks the first elements of good writing, namely learning; moreover his fame would have been greater if his book had been shorter. That for Marot. Another, besides the poverty of his rhyme, is so devoid of charm and poetical ornament, that he deserves to be called a philosopher rather than a poet. That for Héroet. A third—and here he is undoubtedly aiming at Saint-Gelais—sustains his reputation by never publishing anything, while a fourth, Maruice Scève, in his desire to avoid what is common, has reached an obscurity such as even the most learned cannot enlighten.

“ After this oblique criticism of his elders, in which he gives an indication of his talent for pointed satire, he insists that a natural gift for poetry is not sufficient. Without study or hard work you cannot produce an immortal poem. He then goes on to recommend in the best known and most important chapter of the book the kinds of poetry which should be cultivated. ‘Leave,’ he cries, ‘to the *Floral games of Toulouse and the Puy of Rouen* all the old forms of French poetry; the *rondeaux, ballades, virelais, chants royaux, chansons and other rubbish (épicieries) which corrupt the taste of our language and only serve to shew our ignorance.*’ Write epigrams like Martial, tender elegies like Ovid, Tibullus and Propertius, odes hitherto unknown to French poetry, epistles and satires like Horace, sonnets like Petrarch, eclogues like Theocritus, Virgil, and Sannazaro, tragedies and comedies instead of moralities and farces.

“ In the next chapter he urges his countrymen to write a ‘long poem,’ like Homer and Virgil and Ariosto. In the sixth he states his views with regard to the enrichment of the French vocabulary for the purposes of poetry, while the four succeeding chapters deal with various questions of versification. Finally, after inveighing against the petty rhymesters of the Marotic school, he concludes in a noble and eloquent chapter by extolling France as superior to all other modern countries, and by once more exhorting her learned men not to neglect their own language.

“ The importance of the treatise lies in its general tone rather than in its actual precepts. Marot and his followers had adopted the principles of the Renaissance in a conservative and somewhat half-hearted spirit. Du Bellay breaks absolutely—too absolutely—with mediæval tradition and proclaims without any reservation that the only good models are those of Greece and Rome and the country which had been first quickened by the Renaissance spirit—Italy. He recognises that the greatest poetry deals with lofty and serious themes in heightened and imaginative language, and he urges his countrymen to write poetry of this stamp in place of the light and trivial pieces to which they were accustomed.

“ The lofty tone of the manifesto is set off by considerable merits of style. If Du Bellay occasionally lays himself open to attack by using Greek and Latin words where a good French one would have served as well, or by an abuse of Latin constructions, these are small blemishes on the general excellence of the writing, which is clear forcible and eloquent.

Du Bellay did not confine himself to precept; he published a thin volume entitled *Olive*, which contained fifty sonnets and thirteen odes.” (Tilley, *The Literature of the French Renaissance*).

“ The creed of the new sixteenth-century school was set forth in a preliminary manifesto from the pen of the oldest of the revolutionary spirits—of Joachim du Bellay, aged twenty-four. The manifesto was published in 1549 under the title of

DU BELLAY—*continued.*

*La Deffense et Illustration de la langue françoise.* The main argument runs thus: The French language was not to be scorned. In the hands of great writers it might reach the level of Latin and Greek. But to give it its needful lustre, it must be fertilized anew by foreign importations. Hard work and long nights must be devoted to the study of the Italian, the Latin, and the Greek. The Italian had enriched itself by thefts from the Latin. Latin had ennobled itself by thefts from the Greek. The French could only find salvation by thefts from all the three. The old forms—*rondeaux, virelays, et autres épiceries*—must be abandoned. Chansons or songs must be replaced by odes; comic fables by satire; mystery-plays by comedies and tragedies; dixains by sonnets, '*that cultured and charming Italian invention.*' Mediaeval fancies and childish ineptitudes must be dismissed to the Round Table of a played-out age. There was need of a more elevated poetry drawn from sources of real antiquity—from the antiquity which conserved enlightenment, not from the antiquity which cloaked obscurantism.

" From end to end Du Bellay's plea was permeated by the broad humanism of France. He deprecated sympathy with those who despised the French language and deemed it incapable of ultimate perfection. He was no less hostile to scholars, who treated Latin and Greek poetry like sanctified relics, which must be looked at in sacred places through panes of glass, and must never be touched with one's own hands. Greek and Latin books ought rather to come out of their dead shells. They ought to wing their way daily through the mouths of men in modern speech. But while the revolutionary leader commended as true patriotism the labours of translation, he pointed out that translation had spiritual limitations. The dangers of constraint and ungracefulness were never negligible. It was not to be expected that all translators could satisfy the supreme test of raising in their readers' minds the precise feeling evoked by the originals. Vernacular adaptation of the aesthetic spirit of the classics was the safest road to emancipation.

" The names of the five young men who organized the new school were Pierre de Ronsard, Joachim du Bellay, Remy Belleau, Jean Antoine de Baïf, and Etienne Jodelle. Baïf and Jodelle were only seventeen years old, Belleau was twenty-one, and Ronsard and Du Bellay twenty-four. To the five others there were soon added a more mature student, Pontus de Tyard, aged twenty-eight, and the Greek professor, Jean Dorat, aged forty-one. This band of seven, buoyant with youthful hope, was first content to be known as *le docte brigade*. But it soon gave itself the more distinctive name of the Seven Stars, the *Pléiade*, after a company of Greek poets at the court of Ptolemy Philadelphus at Alexandria, which had assumed the same designation. The French *Pléiade* is the best-known constellation in literary history.

" The work of the *Pléiade* was voluminous and varied. The new poets tried every manner of literary experiment in their effort to acclimatise Greek and Italian forms of poetry, in their resolve to give French poetry new grace and refinement. But save Dorat, whose work being in Latin hardly concerns us, all devoted their best energies to lyric or elegiac verse, to short poems of love or reflection among which the imitation of the Italian sonnet filled a commanding place. The drama and the epic were not ignored. Jodelle, one of the seven chieftains, did his main work as a dramatist, and in that capacity exerted influence at home and abroad. But the lyric note predominated and gave the *Pléiade* its widest fame. A new style of lyric elegance and lyric melody was the most characteristic fruit of the great poetic movement." (Sidney Lee, *The French Renaissance in England.*)

263 DU BELLAY (JOACHIM).

Recueil de Poesie, presente a Tresillustre Princesse Madame Marguerite, seur unique du Roy, et mis en lumiere par le commandement de madicte Dame. Reveu, et augmenté depuis la premiere edition.

*Printed in Italic Letter, publisher's device on title.*

Small 8vo. *Full red levant morocco, inside dentelles, g. e.*

*Paris, Benoist Prevost, for Guillaume Cavellat, 1553.*

£15 15s

The *Recueil de Poesie* dedicated to Margaret, sister of Henry II., consists largely of official pieces addressed to possible patrons, including an ode to Lancelot de Carle, the Bishop of Riez. There are also odes to the two representatives of the Marotic school, Saint-Gelais and Héroet, whom he had so recently attacked in the *Deffence*. The best piece in the volume is the ode, *Des conditions du vray poëte*, inspired by Horace's *Quem tu, Melpomene, semel.*

264 DU BELLAY (JOACHIM).

*Ioachimi Bellaii Andini poematum libri quatuor.*

FIRST EDITION. 4to. *Boards.*

*Paris, apud Federicum Morellum, 1558.*

£20

Interleaved with a French translation of several poems.

From the Prosper Blanchemain collection.

"The greater part of the Latin poems (the fruits of his residence in Rome as Secretary to Cardinal du Bellay, 1553-1557) were inspired by a Roman lady whom he calls Faustine. They show how thoroughly Du Bellay had steeped himself in Latin poetry, and how closely he could tread in the footsteps of the most passionate and the most poetical of Latin poets, Catullus. It may be said of Du Bellay as De Sanctis says of Ariosto, *I suoi amori in italicis sono platonici, alla petrarchesca, in latino sono sensuali, all' oraziana.*" (Tilley, *The Literature of the French Renaissance*).

PLATE XLV.

 Le mes-  
PRIS DE LA COVRT,  
AVEC LA VIE RVSTIC-  
que. Nouuellement traduict Des-  
fpagnol en Francoys.

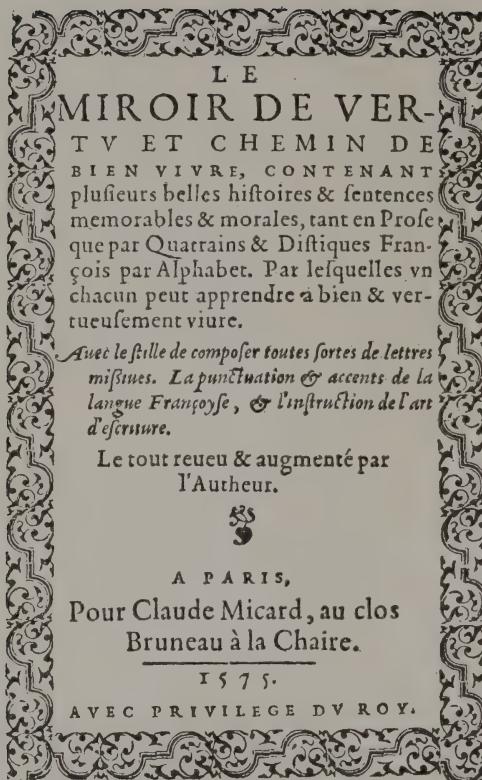
*Lamy de court  
La parfaict amy  
La contreamye  
Landrozyne de Platon  
L'experience de lamy de court,  
contre la contreamye.*

*Imprimé à Paris par Guillaume Thibout  
rue du bon puys, aux cinq mirouers.*

1544.

Title-page from  
[GUEVARA] LE MESPRIS DE LA COURT, AVEC LA VIE RUSTIQUE.  
Paris, Guillaume Thibout, 1544.  
See Item No. 327.

PLATE XLVI.



Title-page from  
PIERRE HABERT. LE MIROIR DE VERTU.

Paris, 1575.

See Item No. 341.

## 265 DU BELLAY (JOACHIM).

Tumulus Henrici Secundi Gallorum Regis Christianissimi.

4to. *Calf gilt.**Parisis, apud Federicum Morellum, 1559.*

£21

Contains both the French and the Latin text of the poem on the death of King Henri II.

“ Even from the first the poets of the Pleiad had drunk largely of Latin inspiration. We have seen how important a part both the vernacular and the neo-Latin poetry of Italy had played in their development, and that one of them at least, Joachim Du Bellay, not only turned by preference to Latin models, but in his warm feelings, his passionate eagerness, his observation of the outward aspect of things, was at heart a true Latin.”

## 266 DU BELLAY (JOACHIM).

Les Oeuvres Françoises, reveües et de nouveau augmentees de plusieurs Poesies non encors auparavant imprimées.

*Printed in Italic Letter.*12mo. *Original calf gilt.**Paris, Frederic Morel, 1584.*

£22 10s

Tiny worm-hole through margin of first 40 leaves, otherwise a good copy.

## 267 DU BELLAY (JOACHIM).

Les Oeuvres Françoises de Joachim du Bellay, Gentil-homme Angevin, et Poëte excellent de ce temps.

Reveuës et de nouveau augmentees de plusieurs Poësies non encors auparavant imprimées.

*Printed in Italic Letter.*12mo. *Bound by Chambolle Duru in full levant morocco, doublures of crimson morocco with gilt ornamental borders, g. e.**Rouen, Pour George l'Oyselet, 1592.*

£35

From the Bordes de Fortage collection.

268 DU BELLAY (JOACHIM).

Les Oeuvres Françoises de Joachim du Bellay, Gentil Homme Angevin & Poëte excellent de ce temps. Reveuës, et de nouveau augmentées de plusieurs Poësies non encors auparavant imprimées. Au Roy Tres-Chrestien Henry III.

*Printed in Italic Letter.*

Small 8vo. *Bound by Thibaron-Joly in full crimson levant morocco, sides entirely covered with gilt tooling of sprays of leaves, gilt tooling on back, doublures of dark blue morocco richly tooled, in crimson morocco case, g. e.*

*Rouen, la veuve Thomas Mallard, 1597.*

£63

269 DU BUYS (GUILLAUME).

Les Oeuvres De Guillaume Du Buys, Quercinois. Contenant plusieurs et diuers traictez: le discours desquelz n'apporte moindre vertueux fruct, qu'il est agreable, et plain de tout contentement, pour la diversité des matieres dont il traicte.

*Printed in Italic Letter.*

Small 8vo. *Bound by Capé-Masson-Debonelle in full crimson levant morocco, gilt lines and ornaments on sides, full panel back, inside dentelles, g. e.*

*Paris, Jean Fevrier, 1583.*

£52 10s

From the Prosper Blanchemain collection.

The best Edition, according to Brunet and to Clodin; see also Clodin's *Archives du bibliophile*, No. 27 (1860), pp. 121 and 141. "Tout dans ce livre, dit Gouget, est instructif et même édifiant."

270 DU CHESNE (JOSEPH), Sieur de la Violette.

Le Grand Miroir du Monde. Par Joseph du Chesne, Sieur de la Violette, D. Medecin. [In verse.]

*Printed in Italic Letter. Fine vignette on title-page.*

4to. *Bound by David in full brown levant morocco, gilt lines on side, gilt panel back, inside dentelles, g. e.*

*Lyons, pour Barthelemy Honorat, 1587.*

£25

An interesting alchemical work.

271 DUFOUR (ANTHOINE).

La Maniere de se preserver de la Peste, et guerison d'icelle.

*Lyons, 1588.*

*Bound up with:*

Antonii Fornesii Perrottini Allobrogis, *De medicinae victus-que ratione.*

The two vols. in 1, 4to. *Vellum.*

*Lyons, 1588.*

£7 10s

272 DU MONIN (JEAN EDOUARD).

L'Uranologie ou Le Ciel de Ian Edouard Du Monin PP. Contenant, outre l'ordinaire doctrine de la Sphoere, plusieurs beaus discours dignes de tout gentil esprit. A Monseigneur M. Philippes Desportes.

Small 8vo. *Old French green morocco, gilt lines on sides, full gilt back.*

*Paris, Guilhaume Julien, 1583.*

£10 10s

## 273 DU PEYRAT (GUILLAUME), of Lyons.

Les Essais Poetiques de Guillaume Du Peyrat, Gentilhomme Lyonnais. A Tres-Valeureux et Illustre Seigneur Anne d'Anglure, Baron de Givry, et Mareschal de Camp de la Cavalerie legere de France.

12mo. *Bound by Masson-Debonelle in full crimson levant morocco, gilt lines on sides, full gilt panel back, inside dentelles, g. e.*

*Tours, Jamet Mettayer, 1593.*

£25

From the Prosper Blanchemain collection.

## 273A DU PEYRAT (JEAN).

Le Galathee, ou la Maniere et Fasson comme le gentilhomme se doit gouverner en toute compagnie, traduit d'Italien en Francois, par Jean du Peyrat, Sarladoys. Dedie a Henry de Bourbon Prince de Navarre.

Small 8vo. *Calf gilt, inside dentelles, g. e.*

*Paris, Jacques Kerver, 1562.*

£7 10s

## 274 DU PIN-PAGER.

Les Oeuvres Poetiques du Sieur Du Pin Pager.

Small 8vo. *Half-bound.*

*Paris, Jacques Quesnel, 1629.*

£5 5s

According to Brunet " this poet is seldom referred to, but the beautiful verses quoted in the Viollet Le Duc Catalogue, p. 419, ought to make him better known."

PLATE XLVII.

L'INSTRUCTION DE  
L'ART D'ESCRITURE, CON-  
TENANT LA MANIERE DE BIEN TAILLER LA PLU-  
ME & LA CHOISIR, AVEC AUTRES EXCELLENS  
SECRETS DUDICT ART, PAR PIERRE HABERT,  
VALLET DE CHAMBRE ORDINAIRE DU ROY.

De choisir la Plume.



ELLY qui result faire bonne Escripture,  
La Plume claire & ferme doit choisir,  
Car si elle est trop molle de nature,  
On n'en scauroit escrire avec plaisir.

De choisir la Plume encores.

La Plume grosse ou moyenne prendras,  
Qui ronde soit, & dure, & ferme ensemble,  
De l'este droicte au bas la choisiras,  
La bonne Plume à tous ces pointz ressemble.

De choisir le Ganiuet.

Vn Ganiuet pour bien trancher la Plume  
Ne faut avoir qui par trop large soit,  
S'il est trop large, on ne s'en accomfume  
A bien ruidier comme l'on l'apperoit.

De choisir le Papier.

Vn Papier net & bien collé le monstre  
Que tu le dois diligemment chercher,

DE L'ART D'ESCRITURE. 149

Car sans cela (comme l'effet demonstre)

A bien escrire on ne peut approuver.

De choisir le Papier encores.

Qui a desir d'escrire proprement,

Vn Papier gras ne luy convient auoir,

Car nous royons l'encre communement

Fuyr dessus, comme l'on le peut voir.

De choisir l'Encre.

Si plaisirment veux former l'Escripture

Il ne convient vne Encre offasse auoir,

Car elle rend tous les traits pleins d'ordure,

Et de couler ne fait aucun deuoir.

Autrement de choisir l'Encre.

L'encre nouelle incessamment doit prendre,

Qui noire soit, & face son duoir

De bien couller, outre plus, faut entendre,

Qu'en bisongnant n'est requis la monnoir.

Comme faut tailler la Plume molle.

La Plume molle il ne faut beaucoup fendre,

N'y adoucir, que bien peu seulement

Car d'elle mesme elle est si foible & tendre,

Que le bec court faut faire expressément.

De tailler la Plume dure.

Fay le bec court ou long comme voudras,

Si tu cognois la Plume ferme & dure,

Plus que la molle au si tu la fendras,

Car mieux s'en fuet & forme l'Escripture.

Two pages on the Art of Writing, from

PIERRE HABERT. LE MIROIR DE VERTU.

Paris, 1575.

See Item No. 341.

PLATE XLVIII.

DISCOVRS DE  
L'VNIQVE  
AMOVR  
D'HIPOLITE.

*Avec la continuation par la même  
Demoyselle.*



*A R O V E N,*

Chez Raphaël du Petit Val, devant la  
grand' porte du Palais.

1596.

Title-page from  
HIPPOLYTUS. DISCOURS DE L'UNIQUE AMOUR.  
Rouen, 1596.  
(A scarce metrical romance.)  
See Item No. 344.

275 DU PONT (GRATIEN).

*Les Controversses des Sexes Masculin et Femenin.*

*With five fine full-page woodcuts and 16 smaller woodcuts, and printer's device.*

FIRST EDITION. *Printed in Gothic Letter.*

Folio. *Brown morocco, blind stamped, gilt flowers in centre and corners, ornaments at back, g. e. (Krafft).*

*Toulouse, Jacques Colomies, 1534.*

(SEE ILLUSTRATIONS, PLATES NOS. XXIX. AND XXX.). £165

*Fairfax Murray Catalogue of Early French Books, Vol. I., p. 135.*

First edition of this series of poems in which the author makes himself the champion of the male sex against the female sex, and in which he relates gleefully the history of women celebrated for their vices and their crimes.

The author has used for this book the greater part of the poetical forms of the period, *ballads, rondeaux, virelays, songs, etc.*, so that his work might serve as an "*ars poetica*" for young people.

This edition, of the greatest rarity, has five fine full-page woodcuts, each, like the title, within an Architectural border, and, on folios 29-31, 16 small woodcuts. On the preliminary pages there are a number of pieces of various Toulouse authors addressed to Gratien Du Pont, and extracts from other French and Latin authors who approve the ideas of the poet.

The verso of the last folio bears the printer's mark of Jacques Colomies above the colophon in verse.

Copy ruled in red from the library of François Secousse, whose Autograph Signature is found at the top of the title.

The extremely rare first edition of this remarkable poetical work, the nature of which is well known, written by Gratien Du Pont, seigneur de Drusac and lieutenant-general of the Seneschal's Court at Toulouse, at which city the book was printed by the first of a long line of printers. The subsequent editions are of smaller size (16mo and sm. 8vo) and do not contain all the interesting preliminary pieces.

The cuts, probably by a native artist, are remarkable, one representing a woman being carried in a two-horse litter, another showing certain curious articles of dress as described in text, etc. Ornamental initials, and at end the device of the printer Colomies, represented by a dovecot (Colombier) and St. James. The type is very similar to that used by Pierre le Rouge at Paris.

## 276 DU PUY (N.).

Caracteres, pensées, maximes et sentimens dédiez à Monseigneur le Duc de La Rochefoucault.

FIRST EDITION. 12mo. *Brown morocco, inside dentelles, g. e., by Trautz-Bauzonnet.*

*Paris, Nicolas De Burre, 1693.*

£7 10s

FIRST EDITION of this rare Collection, consisting of 107 Maxims. At end is the "Entretien de Philemon et d'Euthyme sur deux Personnes, dont l'une parle bien et écrit mal, et l'autre parle mal et écrit bien."

From the Robert Hoe collection.

## 277 DU REFUGE.

Traicté de la cour, ou instruction des Courtisans. Derniere Edition.

12mo. *Blue morocco, uncut (by Trautz-Bauzonnet).*

*Amsterdam, Chez les Elzeviers, 1656.*

£5 5s

Willems, *Les Elzeviers*, No. 1197.

An uncut copy.

No finer copy could exist of this scarce production of the Elzevier press.

## 278 DU RYER (ISAAC).

Le Temps Perdu d'Isaac du Ryer. Reveu et augmenté par l'Autheur.

Small 8vo. *Old crimson morocco gilt.*

*Paris, Toussaints du Bray, 1610.*

£21

## 279 DU SAIX (ANTOINE).

Petitz fatras d'ung apprentis, surnommé L'Esperonnier de discipline. Menuz fatras dung apprentis, / (qui de bastir a bon couraige) / Lesquelz seruiront dappentis / Au pied de quelque grand ouvrage. / Faisant muraille & fenestrage / Jeunes massons se font ouvriers. / Ainsi en courant sans oultrage / Leurons deviennent bons leuriers.

*Title within charming border. Printed in Roman Letter.  
With printer's device on last leaf.*

Small 8vo. Bound by Bruyere in full crimson levant morocco, gilt lines on sides, gilt panel back, inside dentelles, g. e.

Paris (Denis Janot), 1536.

(SEE ILLUSTRATION, PLATE NO. XXXI.).

£35

This is an excessively rare little book.

From the libraries of J. Renard and Maurice Desgoerge.

Antoine Du Saix was a friend of Rabelais and a Canon of Notre-Dame de Bourg-en-Bresse.

## 280 DUVAL (JACQUES).

Methode nouvelle de Guarir les Catarrhes et toutes maladies qui en despendent, voyre mesme celles qui cydevant ont esté reputez incurables.

Small 8vo. *Old vellum.*

Rouen, David Geuffroy, 1611.

£2 10s

281 DU VERDIER (ANTOINE).

Les Omonimes, satire des moeurs corrompues de ce siecle. Par Antoine du Verdier, homme d'armes de la compagnie de monsieur le Seneschal de Lyon.

4to. *Red morocco, inner dentelles, g. e., by Trautz-Bauzonnet.*

*Lyons, Antoine Gryphius, 1572.*

£21

A very fine copy, from the libraries of Lord Gosford and Marcel Bénard of Du Verdier's celebrated punning poem on the dissolute morals of his days and on the civil wars between Catholics and Protestants.

Antoine Du Verdier (1544-1600), a rich man with a fine library, was one of the first French bibliographers, and owned houses at Lyons and elsewhere in that part of France.

282 EMANUEL-ERNESTE, *Dialogue de Deux Personnages, Sur l'Estat du Païs Bas.* Avec un Indice ou Recueil sommaire des matieres les plus notables.

Small 8vo. *Half bound.*

*Antwerp, Nicolas Spore, 1580.*

£2 2s

ON THE DISSOLUTE COURT OF HENRY III.

282A EMBRY (ARTHUR THOMAS, SIEUR D').

Description de l'Isle des Hermaphrodites nouvellement decouverte, contenant les moeurs, les coutumes, et les Ordonnances des Habitans de cette Isle, comme aussi le discours de Jacophile à Limne, avec quelques autres pieces curieuses. Pour servir de supplement au Journal de Henri III.

*With curious frontispiece.*

Small 8vo. *Bound by Rivière in full levant crimson morocco, full gilt back, inside dentelles, g. e.*

*Cologne, chez les Heritiers de Herman Demen, 1724.* £2 2s

## 283 ERO (R. D').

L'Ombre et Tombeau de Treshaute et Trespuissante Dame Marguarite de France en son vivant Duchesse de Savoie et de Berri. Fait et composé premierement en langue latine par R. d E R. Et puis traduit en Frances par ENDI.

Small 8vo. *Modern vellum gilt.*

*Imprimé à Thurin le 17 d'Octobre 1574 par Baptiste d'Almeida.*

£27 10s

The subject of this work was Margaret, Duchesse de Berry, the daughter of Francis I., famous for her patronage of letters and a woman of real learning (see R. Peyre, *Une princesse de la Renaissance*, 1902). She was Ronsard's champion against Mellin de Saint-Gelais, the chief representative of the Marotist School, who had openly ridiculed Ronsard's *Odes* in the King's presence. Ronsard refers to this in some stanzas which originally formed part of the second Ode of Book V. (published with the *Amours* in 1552), but which were omitted in the second edition. To Margaret also Du Bellay's *Recueil* was dedicated.

## 284 ESTIENNE (CHAS.) and LIEBAUT (JEAN).

L'Agriculture, et Maison Rustique. Edition derniere, reveuë et augmentee de beaucoup, Plus un brief recueil des chasses du Cerf, du Sanglier, du Lieure, du Renard, du Blereau, du Connil, du Loup, des Oiseaux, et de la Fauconnerie. A Monseigneur le Duc d'Uzes, Pair de France, Comte de Crussol, Seigneur d'Assier, et Prince de Soyon.

*Title within ornamental border, and woodcuts.*

Royal 8vo. *Old calf.*

*Lyons, Jaques Du Puys, 1583.*

£12 10s

With the *Chasse du loup* of Jean de Clamorgan at the end of the *Maison rustique*.

Charles Estienne, one of the most learned men of France, was tutor to Baïf and the translator of Terence's *Andria* and *Gli Ingannati*, which is of special interest as being the source from which Shakespeare, either directly or indirectly, derived that part of *Twelfth Night* which turns on Viola's disguise in male attire and her extraordinary resemblance to her brother.

AGAINST THE FASHIONABLE COSTUMES OF THE FRENCH LADIES.

284A ESTIENNE (ANTOINE).

Remonstrance Charitable aux Dames et Damoyselles de France, sur leurs ornemens dissolus, pour les induire à laisser l'habit du Paganisme, & prendre celuy de la femme pudique & Chrestienne. Avec une elegie de la France se complaignant de la dissolution desdictes Damoyselles.

FIRST EDITION. Small 8vo. *Bound by Koehler in full citron morocco, gilt lines on sides, inside dentelles, g. e.*

*Paris, Sebastien Nivelle, 1585.*

£6 6s

285 ESTIENNE (FRANÇOIS ET ROBERT).

Les Principes et premiers Elemens de la langue Latine, par lesquels tous jeunes enfans seront facilement introduicts a la cognoscience d'icelle. Avec les accens. 16 pp.

La maniere de tourner toutes especes de noms latins en nostre langue francoise. Revue et corrigee soingneusement a l'utilite des jeunes enfans. Avec les accens. 24 pp.

La maniere de tourner en langue francoise les verbes actifs, passifs, gerondifs, supins et participes, aussi les verbes impersonnels, avec le verbe substantif nommé "SUM" et le verbe HABEO. 32 pp.

Three works in 1 vol. Small 8vo. *Bound by Trautz-Bauzonnet in full red morocco, inside dentelles, g. e.*

*Paris, Imprimerie de Regnault Chaudiere, et Claude, son fils, 1546.*

£18 18s

The Clinchamps-Solar Ruble and De Backer Copy.

The first of these rare treatises is by François Estienne, the other two by Robert Estienne.

On the verso of the title-page of the first two pieces there is a notification by Claude Chaudière to the reader, important on account of its history of printing. It is said that the Chaudières, heirs of Simon de Colines, inherited, "les characteres, lettres et autres utensiles de l'imprimerie d'iceluy, ensemble la mergue du Temps portant la faulx. . . Or donc tous livres qui d'oresenavant sortiront de l'imprimerie des susdicts Chaudières seront imprimez des mesmes characteres desquels usoit ledict de Colines. . . ."

## 286 ESTIENNE (HENRI).

Traicté de la Conformité du Langage François avec le Grec. Divisé en trois livres, dont les deux premiers traictent des manieres de parler conformes: le troisieme contient plusieurs mots François, les uns pris du Grec entierement, les autres en partie: c'est à dire, en ayans retenu quelques lettres par les- quelles on peult remarquer leur etymologie. Avec un preface remontrant quelque partie du desordre et abus qui se commet aujourdhuy en l'usage de la langue Française.

En ce Traicté sont descouverts quelques secrets tant de la langue Grecque que de la Française.

FIRST EDITION. 8vo. *Bound by Trautz-Bauzonnet in full green levant morocco, inside dentelles, g. e.*

Paris, Robert Estienne, 1569.

£16 16s

From the Comte de Lignerolles and Henri Houssaye collections.

" The author complains of the abuse of the language, he being of the opinion that 'La Cour estoit la forge des mots nouveaux, & puis le Palais de Paris leur donnoit la trempe' and that 'messieurs les Courtisans se donnent le privilege de legitimer les mots François bastards & naturalizer les étrangers.' The long Preface is curious and amusing: amongst other neologisms, *Rosse*, *Bouquin*, the English 'dogue' and 'Pistolet' are discussed. After the grammar follows an alphabetical list of words derived from or resembling the Greek, which is also given."

" In this the author maintains the superiority of French to all languages except Greek, which he regards as the ideal language. Especially he asserts the superiority of French over Latin for the purpose of translating Greek. The cause of French as against Latin, of the vernacular against the learned language, thus found in him a vigorous champion. But it was as much against Italian as against Latin that he was fighting. In the preface, which is the most interesting part of the book, he attacks the *françois italianisé et espagnolisé* of the Court and it is against Italian that the other two treatises are directed." (Tilley, *The Literature of the French Renaissance*.)

286A [ESTIENNE (HENRI)].

Deux Dialogues du nouveau langage François, italianisé, et autrement desguizé, principalement entre les courtisans de ce temps :

De plusieurs nouveautez, qui ont accompagné ceste nouveauté de langage :

De quelques courtisanismes modernes, et de quelques singularitez courtisanesques.

FIRST EDITION. Small 8vo. *Bound by Trautz-Bauzonnet, crimson morocco, inside dentelles, g. e.*

[Geneva, 1578.]

(SEE ILLUSTRATION, PLATE NO. XXXII.).

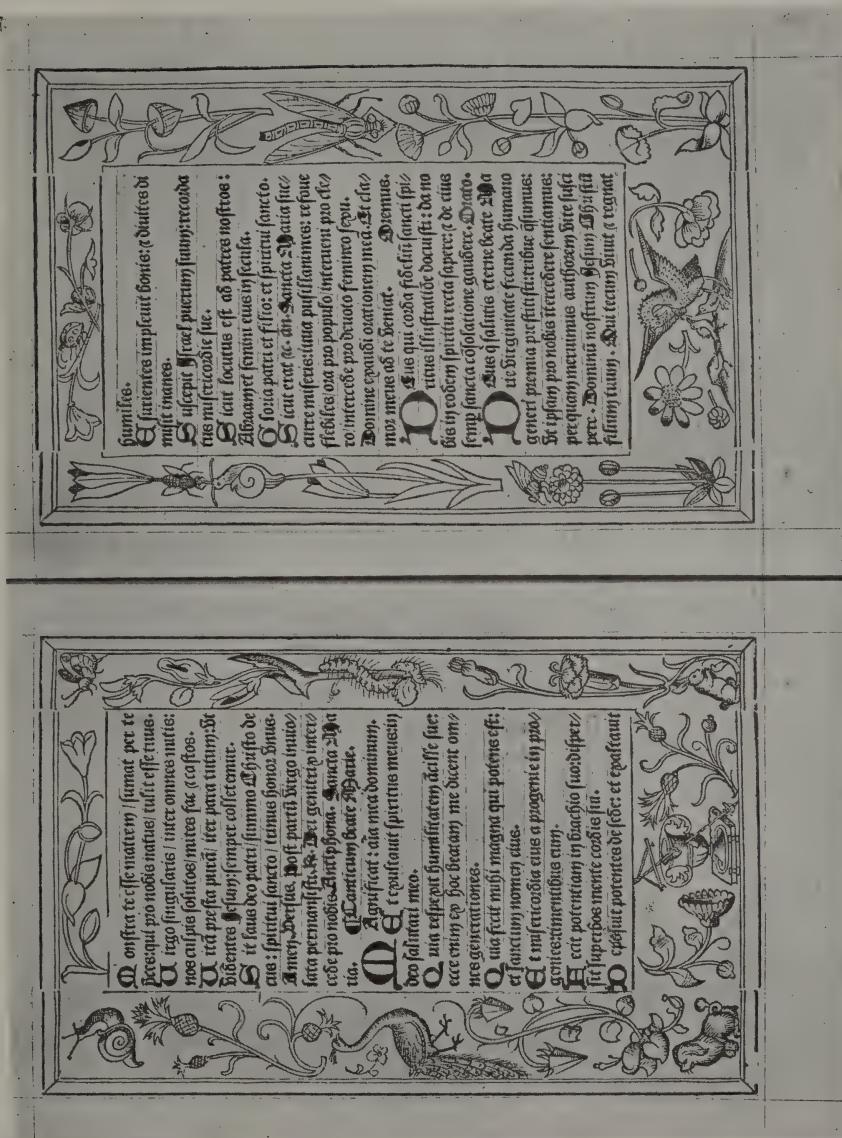
£18 18s

A fine large copy ruled in red, from the Lignerolles collection.

"The work is chiefly interesting to the philologist, but the student of manners and fashions will find some entertainment, especially in a longish passage which is devoted to dress. There is also some scattered criticism on the poetry of the Pleiad, of which Henri Estienne was a friendly but far from enthusiastic admirer. But on the whole the most noteworthy passage, because it deals with a subject of permanent human interest, is the advice how to act in order to appear grander and more important than you really are, a subject which forms the chief theme of D'Aubigné's satire *Les aventures du baron de Feneste.*"

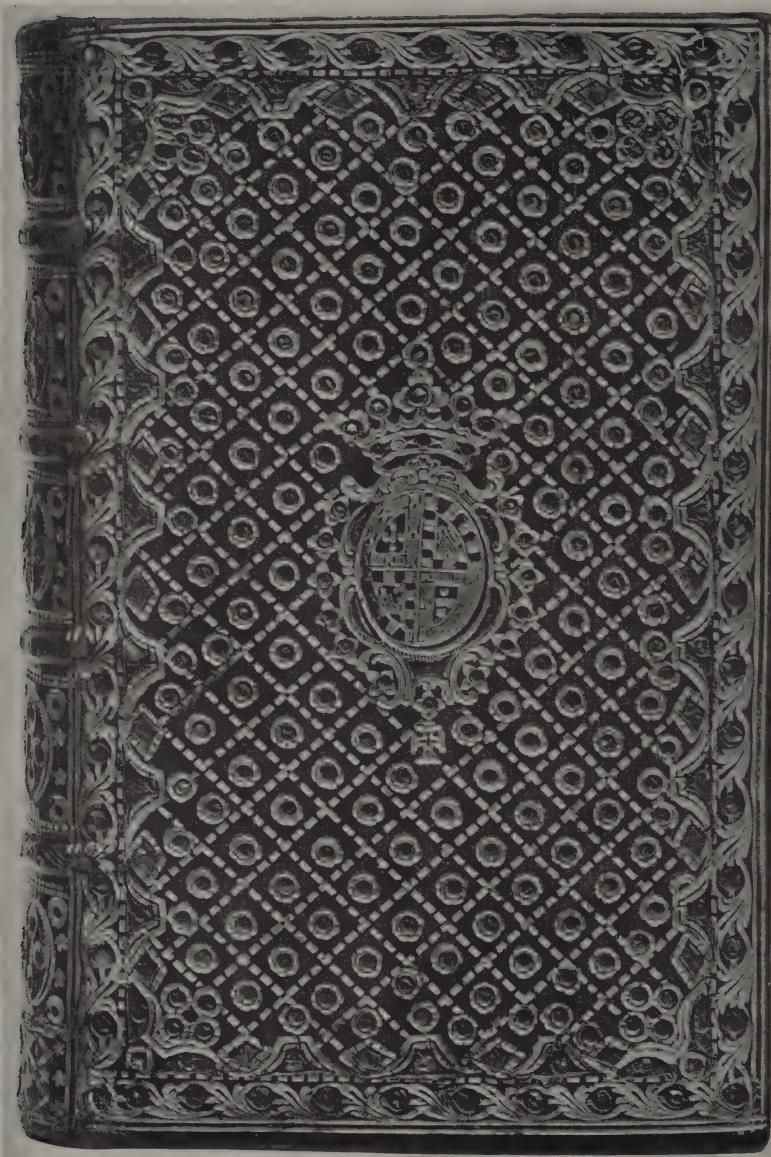
"The publication of the *Dialogues* brought Henri Estienne into a fresh dispute with the Geneva Council, and to avoid their censure he went to France and resided at the French Court from the autumn of 1578 to that of 1579." (Tilley, *The Literature of the French Renaissance.*)

PLATE XLIX.



Two pages (reduced) from Geoffroy Tory's  
FAMOUS BOOK OF HOURS.  
(With 13 full-page woodcuts and every page surrounded by magnificent borders.)  
Paris, 1527.  
See Item No. 351.

PLATE L.



The Royal binding made for one of the Kings of Portugal from

HEURES. CES PRESENTES HEURES A L'USAIGE DE ROUEN.

Paris, 1532.

See Item No. 352.

287 ESTIENNE (HENRI).

Deux dialogues du nouveau langage François, italianisé, et autrement desguizé, principalement entre les courtisans de ce temps :

De plusieurs nouveautez, qui ont accompagné ceste nouveauté de langage :

De quelques courtisanismes modernes, et de quelques singularitez courtisanesques.

16mo. *Green morocco gilt, inside dentelles, g. e., by Bauzonnet-Trautz.*

*Antwerp, Guillaume Niergue, 1579.*

£12 12s

Published under the pseudonym of Jan Franchet. This rather piquant work was first printed at Geneva in 1578. The author displayed his immense erudition therein, but at the same time certain liberties attracted a severe reprimand from the authorities at Geneva, which made it an act of prudence for Estienne to absent himself for some time from Geneva. This is the rarest and most curious of Estienne's works.

From the library of Robert Hoe.

288 ESTIENNE (ROBERT).

Dictionnaire François latin, contenant les motz et manieres de parler François, tournez en Latin.

*With Estienne's device on the title.*

Folio. *Original calf, gilt fleurons on sides.*

*Paris, De l'imprimerie de Robert Estienne, 1539.* £10 10s

" Robert Estienne was a scholar as well as a printer and his dictionary was vastly superior to any that had yet appeared."

## 289 ESTIENNE (ROBERT).

*Traicté de la grammaire Francoise.*

FIRST EDITION. Small 8vo. *Bound in red morocco, panel back, inside dentelles, g. e., by Duru.*

*Paris, Robert Estienne (1557).*

(SEE ILLUSTRATION, PLATE NO. XXXIII.).

£35

FIRST EDITION. Exceedingly rare. The Bibliothèque Nationale does not possess this edition according to a MS. note by Baron Pichon.

From the libraries of Comte Roger du Nord and Baron Pichon.

## 290 EXPILLY (CLAUDE).

*Les Poëmes du Sieur d'Expilly, à Madame La Marquise de Monceaux.*

*With fine engraved title and magnificent engraved portrait of Claude Expilly, both by Thomas de Leu.*

Two volumes in one. Royal 8vo. *Bound by Thibaron-Joly, in full levant morocco, with gilt sprays of foliage, gilt tooling on sides, full gilt panel back, inside dentelles, g. e.*

*Paris, Abel l'Angellier, 1596.*

(SEE ILLUSTRATION, PLATE NO. XXXIV.).

£63

The Couturier de Royas and Genard copy.

290A A variant of this edition. Without the special leaf of dedication (in prose) to the Marquise de Monceaux and with page 189 wrongly numbered "891."

The Firmin-Didot, Henri-Bordes copy. *Full blue levant morocco by Hardy-Mennil.*

(SEE ILLUSTRATION, PLATE NO. XXXIV.).

£45

291 EXPILLY (CLAUDE).

Les Poemes de Messire Claude Expilly, Conseiller du Roy an son Conseil d'Etat & Prezidant au Parlement de Grenoble.

*Printed on large and thick paper.*

Small folio. *Full crimson levant morocco, gilt lines on sides, gilt panel back, inside dentelles, g. e.*

*Grenoble, de l'Imprimerie de Pierre Verdier, 1624.*

(SEE ILLUSTRATION, PLATE NO. XXXV.)

£42

WITH EXPILLY'S AUTOGRAPH SIGNATURE.

292 [EXPILLY].

Speculum Tyrannidis Philippi Regis Castellae in usurpanda Portugallia verique Portugallensium juris in eligendis suis Regibus ac Principibus cum annotationibus.

*With the autograph inscription on the title-page of the famous French poet Claude Expilly, of Grenoble.*

8vo. *Vellum.*

*Paris, 1595.*

£10 10s

293 EXTRAIT.

Extract de plusieurs saincts Docteurs propositions Dicts et Sentences contenant les grâces, fructz, profictz, utilitez et louenges du tressacré et digne Sacrement de l'autel.

*Paris, pour la Veufue Pierre Ricoart, 1580.*

*Bound up with:*

Sensuyvent plusieurs devotes oraisons et meditations sur la mort et passion de nostre seigneur Jesu Christ. Avec le voyage et

(Continued over)

**EXTRAIT—continued.**

oraison du mont de Calvaire. Et aussi une meditation pour l'espace d'une basse Messe. (*Same imprint, N.D.*).

*Bound up with:*

Les quinze effusions de Sang de nostre Sauveur et Redempteur Jesus Christ que chascune personne doit dire devotement. (*Same imprint, N.D.*).

Small 8vo. *Half cloth.*

*Printed in Black Letter. With several woodcuts. The three parts have consecutive signatures and were issued together.*

*The title within a woodcut border with the initials H. G., bears Pierre Ricoart's typographical device.* £12 10s

This is one of the latest black-letter French impressions on record; it is apparently unknown to all bibliographers and contains several woodcuts all considerably earlier than the book.

**294 FACECIES.**

Facecies, et motz subtilz, d'aucuns excellens espritz et tresnobles seigneurs. En Fran ois, et Italien. [By Louis Domenichi.]

*Printed in caract res de civilit  (script type), double columns, French and Italian.*

Small 8vo. *Red morocco, inside dentelles, gilt edges, by Trautz-Bauzonnet.*

*Lyons, Imprim  par Robert Granjon, 1559.*

(SEE ILLUSTRATION, PLATE NO. XXXVI.).

£52 10s

The only known copy of this remarkable collection of facetious stories and witty tales. From the Lignerolles collection (1894, No. 1991), which is identical with the copy in the Riva sale (185). See Brunet, Vol. II., col. 801. Baudrier, *Bibliographie Lyonnaise*, Vol. II., pp. 61-62. The title is reproduced by Seymour de Ricci as No. 226 of his *Documents sur la typographie et la gravure en France, au XV and XVI si cles r unis par A. Claudin* (London, Maggs Bros., 1926).

PLATE LI.

**Mars.**

*Primum mandentem discrumpit: quarta bibitem.*



**M**ars signifie les sit ans ensuygnans  
Que le temps change en produysant verdure,  
En celuy aage ladownent les enfans  
A maint estat sans soucy et sans cure.

An Illustration from  
HEURES. CES PRESENTES HEURES A L'USAIGE DE ROUEN  
Paris, 1532.

(in a Royal binding made for one of the Kings of Portugal).  
See Item No. 352.

PLATE LII.



The French Grolieresque Mosaic Enamel Binding to  
TORY'S BOOK OF HOURS.

Paris, for Geoffroy Tory, 1542.

(With 19 superb woodcuts.)

See Item No. 353.

296 FAUCHET (CLAUDE).

Recueil de L'Origine de la Langue et Poesie Françoise, Ryme et Romans. Plus les noms et sommaire des oeuvres de cxxxvii poëtes François, vivans avant l'an 1300.

FIRST EDITION. Royal 8vo. *Old calf, gilt back.*

*Paris, Mamert Patisson, Imprimeur du Roy, au logis de Robert Estienne, 1581.* £15 15s

“Fauchet's *Recueil de l'origine de la langue et poesie françoise*, which he published in 1581, though of no great extent, is a notable contribution to the subject. In the first book he discusses the origin of the French language, and shows himself so far superior to the general philological standard of his age that he recognises its Latin origin, though he still believes in the mixture of a Gallic element. The second and longer book is the more important, for here he gives a summary account with numerous extracts from their writings of a hundred and twenty-seven French poets who lived before the year 1300, a task which implies a very considerable study of manuscripts.” (Tilley, *Literature of the French Renaissance*).

297 FENELON (FRANÇOIS DE).

Traité du Ministere des Pasteurs.

FIRST EDITION. Small 8vo. *Old calf, gilt back.*

*Paris, Pierre Aubouin, &c., 1688.* £4 4s

298 FENELON (FRANÇOIS DE).

Explication des Maximes des Saints sur la vie interieure.

FIRST EDITION. Small 8vo. *Old calf, gilt back.*

*Paris, Pierre Aubouin, &c., 1697.* £5 5s

## 299 FENELOON (FRANÇOIS DE).

Les Avantures de Télémaque.

Small 8vo. *Contemporary French calf.*Paris, *Veuve de Claude Barbin*, 1699.

£3 10s

A rare issue published within a few weeks of the first edition.

" For his pupil the Duc de Bourgogne, Fénelon wrote his *Télémaque*. In this, for long the most popular of tales for the young, Fénelon's imaginative devotion to antiquity finds ample expression; it narrates the wanderings of Telemachus in search of his father Ulysses, under the warning guidance and guardianship of Minerva disguised as Mentor. Imitations and borrowings from classical authors are freely and skilfully made. It is a poem in prose, a romance of education, designed at once to charm the imagination and to inculcate truths of morals, politics, and religion. The didactic purpose is evident, yet it remains a true work of art, full of grace, and colour, occasionally, indeed, languid, but often vivid and forcible." (Dowden).

## 300 FERRAND DE BEZ, PARISIEN.

Deux Eclogues ou Bergeries, l'une contenant l'institution, puissance, et office du bon Pasteur; L'autre les abus du mauvais, et monstrant que bienheureux est qui a creu sans avoir veu.

Small 8vo. *Boards.*

Lyons, 1563.

£25

An extremely scarce volume. This copy, although somewhat cropped, is apparently the only one on record and was sold in 1869 in the William Martin Sale.

## 301 FERRAND (DAVID).

Inventaire General de la Muse Normande, Divisée en XXVIII Parties. Où sont descrites plusieurs Batailles, Assauts, Prises de Villes, Guerres estrangeres, Victoires de la France, Histoires Comiques, Esmotions populaires, Grabuges, et choses remarquables arrivées à Rouen depuis quarante Années.

8vo. *Bound by Petit-Simier in full brown levant morocco, gilt lines on sides, inside dentelles, g. e.*

Rouen, *Chez L'Autheur ruë du Bec à l'Enseigne de l'Imprimerie*, 1655.

£15 15s

From the Prosper Blanchemain collection.

With a note to the effect that " this copy contains in addition to uncut pages, a second title at p. 63 (which is usually wanting), and " *Les Adieux de la Muse Normande*," a supplement of 31 pages at the end which is *introuvable*."

302 FIERABRAS (HERVE).

Methode briefve et facile pour aisement parvenir à la vraye intelligence de la Chirurgie.

*Woodcut on title.*

12mo. *Old calf.*

*Paris, Antoine Bourriquant (circa 1583).*

£2 2s

302A FINEE (ORONCE).

Orontii Finei Delphinatis Opus Varium, nunc primum in lucem foeliciter emissum.

*Title within woodcut borders. With numerous fine wood-cuts and diagrams.*

Folio. *Vellum gilt, g. e.*

*Paris, 1532.*

£18 18s

Contents :

De Arithmetica practica.

De Geometria.

De Cosmographia sive mundi sphaera.

De Solaribus horologiis et quadrantibus.

303 FLORIOT.

Poesies Diverses du Sieur Floriot, Advocat en Parlement.

12mo. *Calf, g. e.*

*Paris, François Mauger, 1664.*

£5 5s

304 FORGES (MOYSE DE).

Les Deffenses de M. de F. Escuyer Sieur de C(hasteaufort), Prisonnier en la conciergerie de la Cour de Parlement de Rouen, que Damoiselle C(harlotte) de C(aulières) sa femme, veut faire executer par accusations fausses et crimes supposez.

Small 8vo. *Brown morocco gilt, g. e.*

*(Paris), 1608.*

£1 1s

305 FORTUNATUS.

Histoire des Avantures Heureuses et Malheureuses de Fortunatus, qu'il a euë en son voyage. Avec sa Bourse et son Chapeau, enseignant comme un jeune homme se doit gouverner, tant envers les grandes que les petits, entre amis et estrangers, tant hors que dedans son pays. Comme Fortunatus ayant peur qu'on ne le fit Chapon s'en alla à la chasse en haste sans dire adieu a son Maistre, renvoya son Cheval et l'Oiseau. Nouvellement Traduit d'Espagnol en François.

*Vignette on title.*

8vo. Boards.

Rouen, Jean Boulley, 1656.

£5 5s

In spite of the mention on the title, the original of this popular romance was not Spanish, but German. This French version contains chapters on the hero's travels through France, England and Ireland, which are apparently not in the earlier versions, including the racy narrative of his adventures in London.

306 FOUQUELIN (ANTOINE), de Chauny en Vermandois.

La Rhetorique Françoise d'Antoine Fouquelin, de Chauny en Vermandois à Tresillustre Princesse, Madame Marie Royne d'Ecosse.

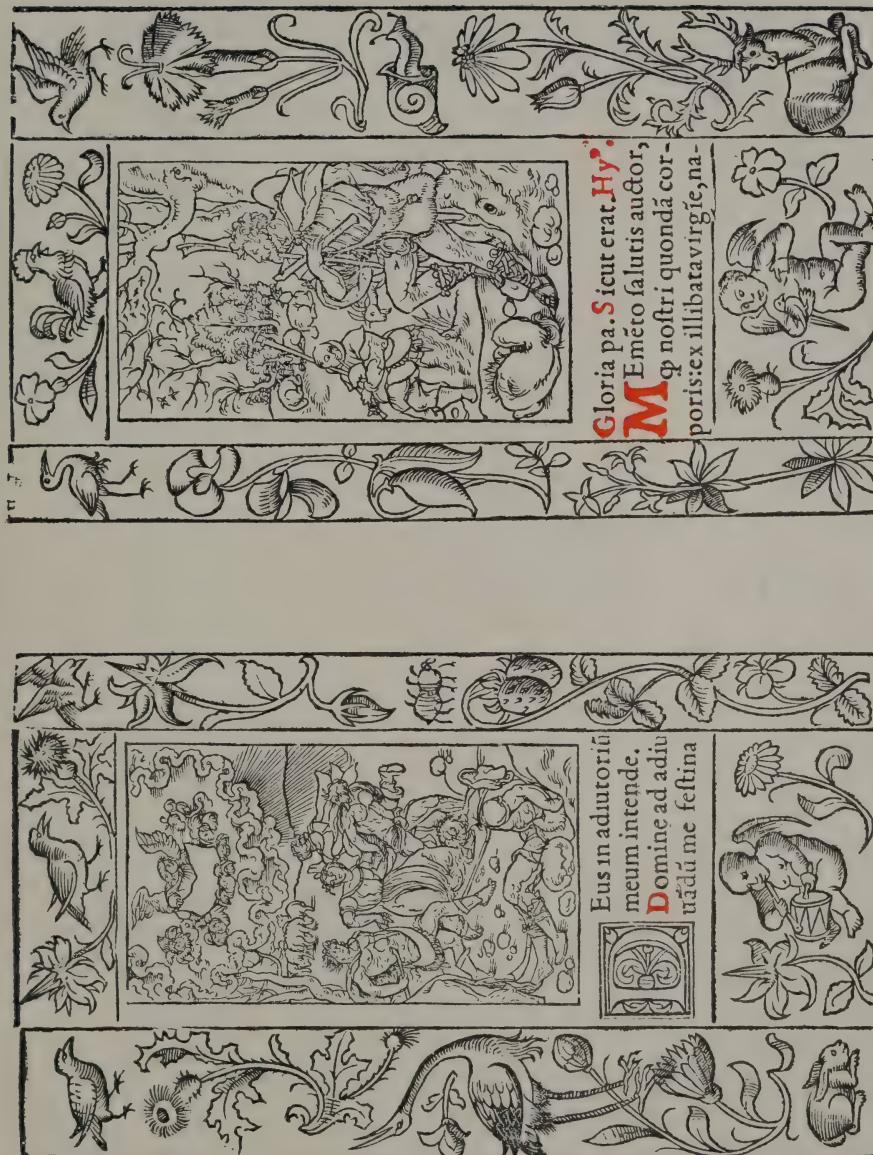
Small 8vo. *Bound by Thompson in dark blue levant morocco, gilt lines on sides, full gilt panel back, inside dentelles, g. e.*

Paris, de l'imprimerie d'André Wechel, 1557.

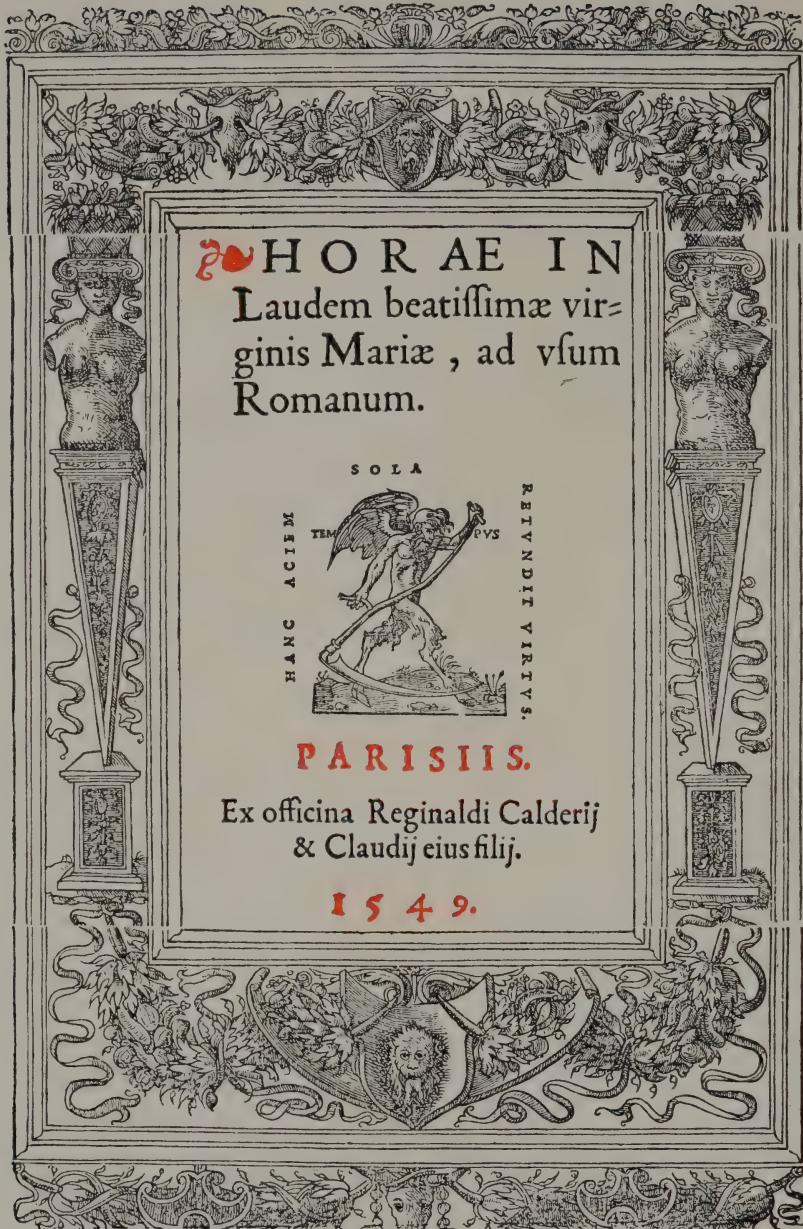
£25

Dedicated to Mary Queen of Scots. Quoting and giving examples in verse from Ronsard, Du Bellay, Marot, Baïf and others.

PLATE LIII.



Two pages (reduced) from TORY'S BOOK OF HOURS  
(with 19 superb woodcuts and every page surrounded by magnificent borders).  
Paris, for Geoffroy Tory, 1542.  
See Item No. 353.



Title-page from  
HORAE. BOOK OF HOURS, decorated by *Geoffroy Tory*.  
Paris, R. & C. Chaudière, 1549.  
See Item No. 354.

PRIVately PRINTED AT THE CONVENT OF NIGEON, NOW  
PASSY, NEAR PARIS.

307 [FRANCIS DE PAUL (SAINT)].

Liber vite fratrum Minimorum Sancti Francisci de Paula. Sequuntur ea que in ipso continentur. In primis Regula Fratrum Minimorum. Regula sororum ejusdem ordinis. Regula utriusque sexus fidelium. Correctorium, Cerimonie, Privilegia, Mare magnum. Et Canonizatio ejusdem Scti Francisci de Paula prefati ordinis institutoris.

*Printed in red and black throughout, Black Letter, with woodcut portrait of St. Francis de Paul on the title.*

12mo. *Vellum.*

*Privately Printed at the Convent of the Franciscans of Nigeon (now Passy) near Paris, 1535.*

(SEE ILLUSTRATION, PLATE NO. XXXVII.).

£35

This book is of extreme rarity: it was privately printed by Father Hugues de Varennes at the Convent of Notre Dame de Toutes Grâces (the present Church of Passy is still dedicated to her), also called the Monastery of Nigeon at Passy, then a suburb of Paris, now part of the city. As we learn from the book itself the pious monks were slow printers, since the title bears the date 19 December, 1533, and the colophon on leaf 184, 25 November, 1535. We can trace no other copy of this unique typographical curiosity.

308 FRANCOIS (GERARD).

De La Maladie du Grand Corps de la France, des causes et premiere origine de son Mal: et des remedes pour le recouvrement de sa santé. Au Roy, Par Gerard François, Medecin de sa Majesté. (*In verse.*)

Small 8vo. *Old calf gilt, gilt panel back, inside dentelles, g. e.*

*Paris, Jamet Mettayer, et Pierre l'Hullier, 1595.* £31 10s

A poem addressed to King Henri IV.

From the library of E. Turquety, who has added a bibliographical note in his autograph to this book, "Très rare volume."

309 FRANQUEVILLE (N. L. I. DE).

Le Miroir de l'Art et de La Nature, qui represente par des planches en taille-douce presque tous les ouvrages de l'Art et de la Nature, des sciences et des métiers en trois Langues, Françoise, Latine, et Allemande. Par N. L. I. Sieur de Franqueville.

*Illustrated with numerous small vignettes engraved on copper.*

8vo. *Dark blue straight-grained morocco, gilt back, inside dentelles, g. e., by Muller (1836).*

*Paris, 1691.*

£6 6s

From the library of Lord Vernon.

309A FURETIERE (A.).

Le Roman Bourgeois. Ouvrage Comique.

*With engraved frontispiece showing a bourgeois interior.*

Small 8vo. *Full crimson levant morocco, inside dentelles, g. e.*

*Paris, Theodore Girard, 1666.*

£25

"The *Roman Bourgeois* of Antoine Furetière, the friend of Molière and Racine, is an example of the group to which Francion belongs. The great event of its author's life was his exclusion from the Academy, of which he was a member, on the ground that he had appropriated for the advantage of his Dictionary, the results of his fellow-members' researches for the Dictionary, then in progress, of the learned company. His *Roman* is a remarkable study of certain types of middle-class Parisian life, often animated, exact, effective in its satire." (Dowden).

Here the types are Parisian bourgeois; Sorel himself figures among them, and *précieux* society comes in for its due, Mlle de Scudéry (*Polymathie*) being extolled for her wit but derided for her ugliness. A telling stroke of Furetière's is the tariff of prices he gives for the insertion of a character in a romance. As satire, the *Roman bourgeois* is the most graphic account the century produced of the foibles of the middle class, however inferior it may be as art to Molière's *Bourgeois gentilhomme*.

310 GALIEN.

De la Raison de curer par Evacuation de Sang.

Small 8vo. *Vellum.*

*Lyons, Sulpice Sabon (about 1520).*

£4 15s

A very fine copy from the Yemeniz collection.

311 GAMON (CHRISTOPHE DE).

Le Jardinet de Poesie de C. D. G.

*With a handsome woodcut portrait of the author.*

12mo. *Bound by Duru in full crimson morocco, gilt lines on sides, inside dentelles, g. e.*

*Lyons, Claude Morillon, 1600.*

£31 10s

From the Prosper Blanchemain collection.

312 GARASSE.

Les Recherches des Recherches et autres Oeuvres de Me. Estienne Pasquier, Pour la defense de nos Roys, Contre les outrages, calomnies, et autres impertinences dudit Autheur.

8vo. *Old calf, gilt back.*

*Paris, Sebastien Chappellet, 1622.*

£3 10s

With the old armorial book-plate of the De Brucourt family.

THE FIRST COLLECTED EDITION OF GARNIER'S FAMOUS PLAYS.

313 GARNIER (ROBERT).

Les Tragedies de Robert Garnier, Conseiller du Roy, Lieutenant general Criminel au siege Presidial & Senechausee du Maine. Au Roy de France et de Pologne.

*Printed in Italic letter.*

8vo. *Bound by Capé in full brown levant morocco, gilt lines on sides, gilt panel back, inside dentelles, g. e.*

*Paris, Mamert Patisson, chez Robert Estienne, 1585.* £25

First collected edition of these interesting tragedies (including the *Tragedy of Mark Antony*).

"In essaying in *Marc Antoine* the stirring theme of *Antony and Cleopatra* Garnier followed in Jodelle's footsteps. But Jodelle had only dramatised the second half of the tragic tale. Garnier now tells the first half. His tragedy ends with the death of Antony. Through the first four acts he brings his energy to bear on the Roman hero, and the Queen of Egypt fills a subsidiary place. But in the last act

(Continued over)

GARNIER—*continued*.

Cleopatra becomes the protagonist with most pathetic effect. There is intensity of passion, there is the ecstasy of grief in the long lamentations of Cleopatra over Antony's lifeless corpse. Compared with Cleopatra's magical words in the same situation in Shakespeare's *Antony and Cleopatra*, Garnier may be judged turgid and strained.

"But Garnier, however faintly, adumbrates Shakespeare's inspired interpretation of the terrible scene. Both dramatists alike sought suggestion in Plutarch, and Jodelle had already marked out their road. Not once, but twice, Cleopatra claimed rich toll of French drama before Elizabethan tragedy offered her its supreme tribute." (Sidney Lee, *The French Renaissance in England*.)

## 314 GARNIER (ROBERT).

Les Tragedies de Robert Garnier, Conseiller du Roy, Lieutenant-general Criminel au siege Presidial et Seneschauſee du Mayne.

Small 8vo. *Bound by Niedrée in full crimson levant morocco, inside dentelles, g. e.*

Rouen, Theodore Reinsart, 1609.

£12 10s

Contains his tragedy of *Mark Antony*; see note to No. 313 of this Catalogue.

"Some of the best poetic work of the second generation of the Pleiad is to be found in the choruses of the dramatist Garnier. Garnier is almost as great a master of rhythm as Ronsard himself. Desportes was generally recognised as Ronsard's successor but the true inheritor of the poetic style which Ronsard had fashioned was Garnier himself."

## 315 GERARDO (PIETRO).

Histoire de la Vie et Faits d'Ezzelin III. Surnommé Da Romano, Tyran de Padouë, sous la tyrannie duquel perirent de mort Violente plus de douze mil Padoüans. Divisee en Neuf Livres. Dans lesquels sont comprises les guerres de la Marche Trevisane et autres particularitez, depuis l'année Mil cent, iusques en l'année Mil deux cens soixante. Composée en Italien par Pietro Gerardo, son Contemporain. Nouvellement mise en François.

12mo. *Old red morocco, gilt lines on sides, gilt back, g. e.*

Paris, Chez Jean Promé le jeune, 1645.

£8 8s

From the Colbert collection.

316 GILLES (NICHOLAS).

Les treselegantes et copieuses Annalles des trespreux, tres nobles, treschrestiens et excellens Moderateurs des belliqueuses Gaulles. Depuis la triste desolation de la tresinlyte et fameuse cite de Troye iusques au regne du tres vertueux Roy Fran<sup>co</sup>s a present regnant: Compilees par feu maistre Nicole Gille, jusques en temps de tres prudent et victorieux roy Loys XI. Et depuis additionees selon les Modernes historiens. Nouvellement Revues et Corrigees outre les precedentes Impressions.

*Printed in Gothic Letter. Title within fine woodcut border, and printed in red and black.*

Folio. *Bound by C. Smith (with his ticket) in full green morocco, gilt lines on sides, gilt panel back, g. e.*

*Paris, G. Bonnemere, 1538.*

£25

"The work of Nicholas Gilles, popular throughout the reign of Francis I. was based on the great collection of Chronicles, known as the *grandes Chroniques*, found at St. Denis, and it reproduced the mediaeval character of these Chronicles."

317 GOHORY (JACQUES), Parisien.

Instruction sur l'Herbe Petum, ditte en France l'Herbe de la Royne ou Medicée: Et sur la racine Mechio<sup>c</sup>an principalement (avec quelques autres Simples rares & exquis) exemplaire à manier philosophiquement tous autres Vegetaux.

*With two woodcuts of the tobacco plant (one being a double-page woodcut).*

Small 4to. *Bound by Trautz-Bauzonnet in full brown levant morocco, gilt lines on sides, gilt panel back, inside dentelles, g. e.*

*Paris, Galliot du Pré, 1572.*

(SEE ILLUSTRATION, PLATE NO. XXXVIII.).

£52 10s

One of the rarest books on tobacco and the earliest in date.

318 GOUDELIN.

Le Ramelet Moundi des tres Flouretos o las Gentilessos de tres Boutados.

*Bound up with:*

Le Dicciounari Moundi. Dictionnaire de la lange Toulousaine. Contenant principalement les mots les plus eloignez du Francois, avec leur explication.

2 parts in 1 vol., 8vo. *Full green morocco, inside dentelles, g. e., by Thompson, with his ticket.*

*Toulouse, Jan Boudo, 1638.*

£6 6s

The two books catalogued above are in the dialect of Toulouse and are very rarely found together.

From the Huth collection.

319 GRANADA (LOUIS DE).

La Vie de Dom Barthelemy des Martyrs, Religieux de l'ordre de S. Dominique, Archevesque de Brague en Portugal. Tirée de son Histoire écrite en Espagnole et en Portugais par cinq Auteurs, dont le premier est le Père Louis de Grenade. Avec son esprit et ses sentimens pris de ses propres Ecrits.

4to. *Bound by Rousselle in full crimson levant morocco, gilt lines on sides, full gilt back, inside dentelles, g. e.*

*Paris, Pierre le Petit, 1664.*

£4 4s

## 320 GRAPHEUS.

La tres admirable, tres magnificque, et triumphante Entrée, du tres hault et tres puissant Prince Philipes, Prince d'Espaignes, filz de l'empereur Charles V<sup>e</sup>, ensemble la Vraye description des Spectacles, theatres, archz triumphaulx etc. lesquelz ont esté faictz et bastis a sa tres desiree reception en la tres renommee florissante ville d'Anvers. Anno 1549. Premierement composee et descripte en langue Latine, par Cornille Grapheus Greffier de ladictre ville d'Anvers, et depuis traduict en Franchois.

*Title within woodcut borders, and numerous woodcuts by Pieter Coeck, including a large folding plate.*

4to. *Old calf.*

*Antwerp, pour Pierre Coeck d'Allost, par Gillis van Diest,*  
1550. *£25*

There are 29 large woodcut illustrations by Pieter Coeck, including one of the famous giant of Antwerp, who lived in remote times on the banks of the Scheldt, where the city now stands, and demanded of all traders who passed that way the toll of half their goods or as an alternative the sacrifice of one of their hands. This legend accounts for the appearance of the hands in the Antwerp arms. The statue, designed by Pieter Coeck, is probably still in existence. It was restored in 1863 and made its annual progress through the streets of Antwerp in the procession of the Kermesse. Pieter Coeck was born at Aelst in 1502, and married a second time about 1548, and had a daughter, who became the wife of Pieter Breughel.

## 321 GRAVEROL (FRANÇOIS DE).

La Vie du Pere Paul de l'ordre des Serviteurs de la Vierge, et Theologien de la Serenissime Republique de Venize. Traduitte de l'Italien. Par F. G. C. A. P. D. B.

12mo. *Green levant morocco, gilt lines on sides, full gilt panel back, inside dentelles, g. e., by Muller-Thouvenin.*

*Amsterdam, Jean de Ravestein, 1663.*

*£5 5s*

An interesting annex to the Elzevir collection. See Willems, No. 876.

The initials F.G.C.A.P.D.B. signify François de Graverol, conseiller au Parlement de Bordeaux.

From the celebrated Elzevirian collection of Arthur Atherley, with his book-plate.

## A GREAT MYSTERY PLAY.

322 [GREBAN (ARNOUL).]

Le mistere de la Passion. [Edited by Jean Michel.]

*Gothic Letter, double columns, 47 lines and head-line to a full page. The title decorated with a superb wood engraving occupying almost the whole page, and depicting the crucifixion of Jesus. To the left one sees Jesus before Pontius Pilate, Pilate washing his hands. The scene in the centre and foreground shows us Jesus on the Cross; at the foot the women and the soldiers. To the right, in perspective, the entombment is pictured. The cut is framed on the right and the left by finely-executed woodcut borders. On the verso of the title is another large cut, of an author seated in a high-backed chair at a reading-deck, explaining a text from the book open before him. In the top left-hand corner is an angel unrolling a blank scroll. Also two smaller cuts in the text representing the Nativity and entry of Jesus into Jerusalem.*

*Petit's publisher's device below colophon on last leaf.*

*Folio. Levant morocco, inside dentelles, gilt edges.*

*Paris, Le Petit Laurens, for Jean Petit (c. 1500).*

*(SEE ILLUSTRATIONS, PLATES NOS. XXXIX. AND XL.).*

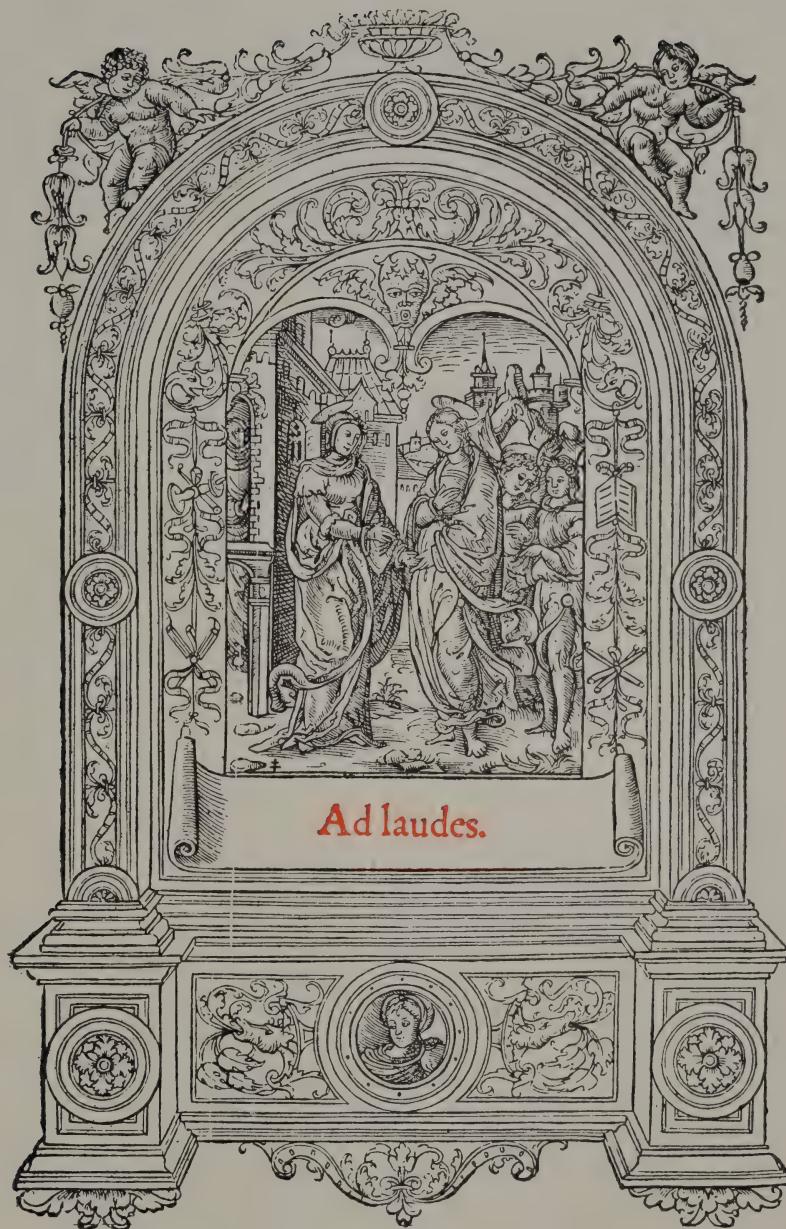
£650

Not in Hain; Copinger 4387; Claudin II., pp. 136-7 (with reproduction of title-cut); Brunet, Supp. I., 1135. Title-page remargined.

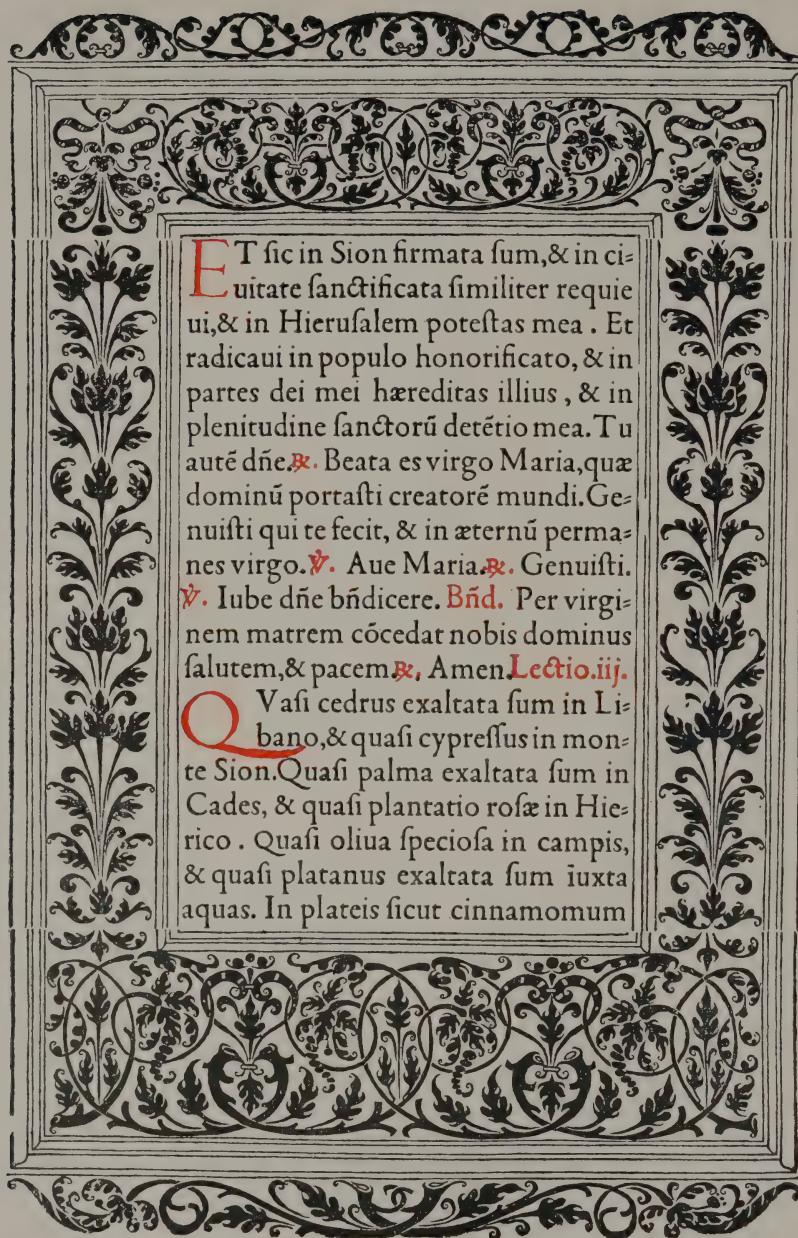
*No COPY IN U.S.A. (according to Census).*

“*Le mystère de la Passion*,” written by Arnoul Gréban, about 1450, is the most noteworthy of all the French mystery plays, which were performed from the fourteenth century--and earlier, though under the name of *jeux* or *miracles*—up to

PLATE LV.



A page from the  
BOOK OF HOURS, decorated by Geoffroy Tory.  
Paris, R. & C. Chaudière, 1549.  
See Item No. 354.



A page from the  
 BOOK OF HOURS, decorated by *Geoffroy Tory*  
 Paris, R. & C. Chaudière, 1549.  
 See Item No. 354.

GREBAN—*continued.*

1548, when the *mystères sacrés* were suppressed by Parliament. The “*Passion*” was extremely popular and was further developed, about 1486, by a physician of Angers, Jean Michel, whose work was the most famous and best of its kind. Michel's text was officially adopted by the *Confrérie de la Passion*, the most celebrated of the fifteenth century French *confréries*, or companies of artisans and trades-people devoting their holidays to acting. The *mystères*, properly plays taken from the scriptures, were generally of an excessive length. Michel's “*Mystère de la Passion*,” though not the longest of the mystery plays, took four days to perform, and recounts the whole history of the gospels.

“ What distinguishes the *Passion* is the framework in which the drama is set. The action itself contains nothing to stir the modern reader; Jesus, the central figure of the plot, goes willingly to his fate, and although the forces that oppose him are vividly portrayed, there is no dramatic conflict in the accepted sense of the word. On the other hand, the setting is skilfully and poetically worked out. This consists of a familiar mediaeval motif: the dispute of four virtues, Justice, Truth, Peace and Mercy, before the throne of God, as to the fate of Man. Mercy makes a strong plea for human salvation; but as Wisdom points out, this can be effected only through the sacrifice of God Himself. At the close of the drama the virtues reassemble, this time in blissful concord; Truth embraces Mercy, and Peace makes friends with Justice. As Gaston Paris observes, Arnoul has at times “*des vers bien frappés, des élans poétiques, un maniement heureux du rythme.*” His best passages are undoubtedly those in which he forgets his lofty theme and speaks the simple every-day speech of the common folk—and such passages on the whole are rare. In its totality the work may be compared to a Flemish painting on the same subject; it is rich in colour, grotesque and often sombre in detail, heart-rending in some of its native pathos, but diffuse in concept and execution.”

Greban's play was exceedingly popular—indeed, it was imitated four times. Of these reworkings, that by Jean Michel (about 1486)—physician to the city of Angers—is the most celebrated. Michel's text passed through fifteen editions and was officially adopted by the *Confrérie de la Passion*, thus supplanting its own more illustrious prototype.

AN EARLY FRENCH MYSTERY PLAY.

323 [GREBAN (ARNOUL).]

La resurrection de nostre seigneur Jesucrist Par parsonnaiges.  
Comment il s'apparut a ses apostres & a plusieurs aultres. Et  
comment il monta es cyeulx, le jour de son assencion.

*Printed in Gothic Letter, double columns.*

*With woodcuts on title-page and verso, and three other large  
woodcuts, and large printer's device on last leaf.*

FIRST EDITION. Small 4to. Bound by Thibaron in full  
blue levant morocco, gilt lines on sides, gilt panel back, inside  
dentelles, g. e.

*Paris, Jehan Trepperel, 1502-8.*

(SEE ILLUSTRATIONS, PLATES NOS. XLI. AND XLII.).

£105

From the Willems and Yemeniz collections.

See note to No. 322 of this Catalogue.

WITH THE SUPPRESSED WOODCUT OF PIERRE GRINGOIRE AS JESUS IN THE COMPANY OF ITALIAN STROLLING COMEDIANS.

324 GRINGOIRE (PIERRE).

Heures de Nostre Dame translatees de latin en francoys et mises en ryme. Additionees de plusieurs chantz Royaulx figurez et moralisez sur les misteres miraculeux de la passion de nostre redempteur Jesuchrist. Avec plusieurs belles Oraisons et Rondeaux contemplatifz composez par Pierre Gringoire.

*Printed in Gothic Letter, in red and black. With printer's mark. With 20 remarkable large woodcuts.*

FIRST ISSUE OF THE FIRST EDITION. Small 4to. *Full brown levant morocco, gilt lines and blind stamped on sides, gilt panel back, inside dentelles, g. e.*

Paris, Jean Petit, 1527.

(SEE ILLUSTRATION, PLATE NO. XLIII.).

£195

THIS IS THE FIRST ISSUE OF THE FIRST EDITION WITH THE SUPPRESSED CUT ON FOLIO 108, REVERSE.

This is a paraphrase in verse of "*Les Heures de Nostre Dame*," by Pierre Gringoire, written in compliance with the wishes of the Duc de Lorraine, and dedicated to the Duke's wife, Renée de Bourbon.

Pierre Gringoire, whose perplexing figure Victor Hugo revived romantically in *Notre Dame*, has been called the Villon of the French stage and shone as the official mouthpiece of Louis XII. who was aware of the poet's power.

This volume, considered as the most beautiful of Jean Petit's, is luxuriously printed in red and black, and embellished by twenty remarkable full-page woodcuts (thirteen for the "*Heures*" and seven for the "*Chants royaux*") without counting the printer's marks on the title page and at the finish of the "*Heures*," and the anatomical figure of a man on the recto of the fifth page.

"*Les Heures*" by Gringoire was a huge success. M. E. Picot in his bibliography, at the end of his curious sketch, "*Pierre Gringoire et les Comédiens italiens*"

(Continued over)

GRINGOIRE—*continued.*

mentions at least eight published editions between 1525-1544, which are only distinguishable by the calendars, forming headings. It is divided into two parts: the first part contains "*les Heures*"; in the second part is found "*les Chants Royaux*," of 32 pages.

Amongst the thirteen woodcuts which illustrate the first part is a singular representation of the Crowning with Thorns, in which the figures are grotesquely garbed.

In order to fathom the meaning of this engraving, E. Picot (*Gringoire et les Comédiens italiens*) made a searching study and was able to prove that Gringoire, had represented himself as Jesus Christ, and has shown that the other individuals were Italian comedians, recently arrived in France, and who were enjoying great favour at court. This curious engraving drew the attention of Parliament and was suppressed in the 1528 edition.

It is signed with a monogram G.S. and with the cross of Lorraine. According to Aug. Bernard, the monogram would point to Geoffroy Tory, but the plates are not like those of that artist; Brulliot (I, 2256) says it must be attributed to Jean Scoore, Sig. Gelenius or Gabriel Schlusselburger.

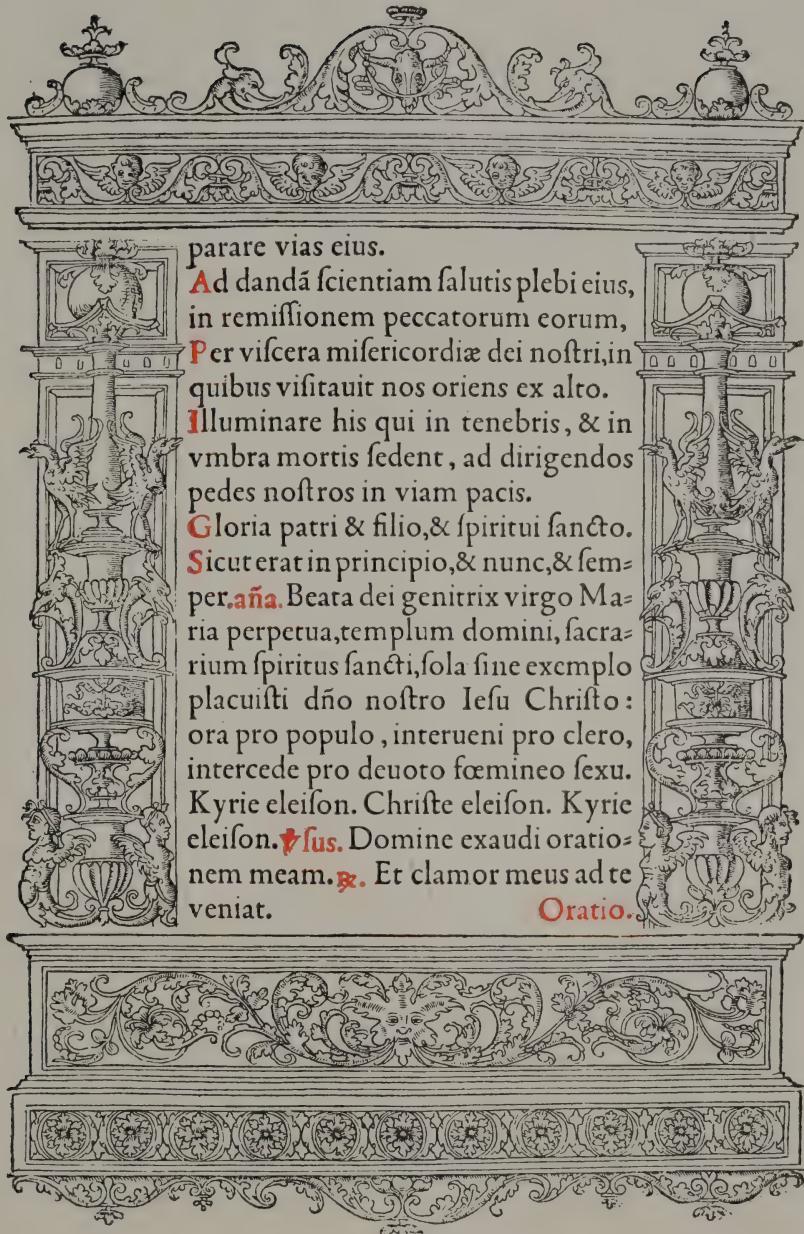
It is found only in the first edition (of which there are three copies only extant).

The engraving of the seven woodcuts in the "*Chants royaux*" differs, and are more like the old woodcuts of the French school.

In the *Heures* there are, besides the Anatomical Man, 13 full-page cuts of a character quite different from those in the usual *Livres d'Heures*.

1. Annunciation, an open air scene, the Angel flying on beams of light.
2. Adam and Eve kneeling before the Almighty, the infant Cain between.
3. Two Angels bearing the cross.
4. The Holy Spirit in a glory.
5. Pentecost, Mary between the disciples kneeling in two rows, rosaries lying on ground.
6. View of Jerusalem with Calvary, David (?) kneeling in foreground.
7. Woman and child kneeling before the Almighty, two angels with cross and key.
8. Family repast. Perhaps one of the earliest instances of children represented as at table with their parents.
9. The Coronation of the Virgin.
10. Israelites gathering Manna.
11. David's penitence.
12. King on bier, Death with scythe and horn standing over him triumphant, mourners around.
13. The Mocking of Jesus (Gringoire? as Jesus) with artist's signature G.S.

It must be noted that by the *arrêt* of Parliament dated 28 Aug. 1527, these *Heures* by Gringoire were ordered not to be reprinted, and that no printer for the future was to publish any book of Scripture in French, unless by special permission. This, however, was followed by the new Privilege of 15 Nov. 1527, granted by François I., which perhaps indicates that Gringoire obtained a re-consideration of his book.



A page from the  
 BOOK OF HOURS, decorated by Geoffroy Tory.  
 Paris, R. & C. Chaudière, 1549.  
 See Item No 354.

## Des pierres.

**C**faction et sipticite. Auctans apres quelle est  
 bruslee appelleent dcidas et drifges. **Et**  
 luy mesme de la conite Galien. Leste pierre  
 est lune des pierres qui ont la durete forte.  
 Nous l'administrons avec resolutif et me-  
 lons avec elle la pierre sacharos. **N**ous re-  
 solutions souvent avec cestay ongument gran-  
 de humide assemblee es concavitez et caner  
 nes des muscles. **E**t quant on adminis-  
 tre ceste pierre on la doit forz boyer: car elle  
 oste l'humide corpore qui est soubz le tay.  
 Et pour ce quant elle est boyee de derriere  
 tituration & confite avec vinaigre elle abster-  
 ge baros/a morphée et les lentiles de la face.  
**F** **E**lle a grande durete en abstergeant lois et  
 confortre sa substance et si aguise la veue.  
**G** **E**t pour ce est appellee en la terre de Perse  
 la pierre luminaire/ elle fait les cheveux ten-  
 ues et crepes. **D**uasorides. Sa durete est  
 quant elle est cuerte ou crue termantique et as-  
 mitique. Elle purge les obscuretez des yeulx/  
 et fait drasforetie et digestion. **E**t quant avec  
 elle est adionstree resine elle fait les chais pa-  
 reilles et egales. Leste pierre bruslee est dicte  
 de plastrons drifges. **C**este pierre est une  
 especie de vitriol ainsi que il appert situ lys le  
 chapitre vitriolum ex dessoubz en la lettre. **S**.  
 Laquelle quant elle nest pas bruslee si elle est  
 puluerise et destrempee/ ou soit meslee avec  
 vin et noy de galles broyees/cest tres bon en-  
 cre a escripe. Leste mesme chose dict Albert  
 en son lapidaire.

De petroleo/huylle de petrole  
Chapitre.c.1.

**E**strolemum. **C**assius felix au cha-  
 pitre de petroleo. Petroleum est huyl  
 le de pierre. Elle est trouuee en lieng  
 sulfureux. Et est faict avec la grasse de la  
 terre et laktion de leane/ & est conuerte la cha-  
 leur aux parties ignees. Elle est trouuee aus-  
 si dessus les pierres. Laquelle ressonit et sue  
 par icelles/ et est en icelles/ et est trouuee des-  
 sus la mer. **A**uicenne. Petrole blanche est  
 de espece note. **E**t la noire est hng conuerte  
 de poix de Babyloine/ charde et seiche jus-  
 ques au quart degré. **E**lle est subtile/ et me-  
 mement la blanche est resolutine/ liquefacti-  
 ne et appetitive de oppilations.

## Les operations de l'huylle petrole.

**A**uicenne. L'huylle petrole proffite aux  
 douleurs des hanches/ et aussi aux douleurs  
 des iointures. Et par especial la blanche/ et  
 vault aux douleurs froides des auresilles.  
**C**elle est moult proffitable contre les blan-  
 chisseures des yeulx et a leane descendante.  
**E**t la noire vault aussi contre lempeschement  
 d'algaine nomme alma et aussi contre la  
 toux ancienne. **E**t est hng petit beud de icelle  
 avec eant chaufde. **E**lle oest la douleur  
 pangitine et poignante du ventre et les den-  
 toties. **E**t quant dicelle est fait limignon/ **E**  
 elle occist les ders/ et par especial la noire.  
**E**t quant de icelle est mangé le poig dane  
 dragine/ elle rompt et elpart la dentofite de la  
 becie et la froidure de la marris. **E**t si vault  
 ang pointures epithimates.

## De peanites. Chap.c.11.



A page (greatly reduced) showing Petroleum, from  
LE JARDIN DE SANTE.

(*The Hortus Sanitatis in French.*)

Paris, Philippe le Noir (1510).

See Item No. 355.

326 GUEROULT (GUILLAUME).

Le Premier Livre des Narrations fabuleuses avec les discours de la vérité et histoire d'icelles. Traduict par Guillaume Gueroult. Auquel avons adjousté aucunes oeuvres poetiques du mesme traducteur.

Printed in "caractères de civilité" (script type).

8vo. *Bound by Rivière in full red morocco, gilt ornament on sides, inside dentelles, g. e.*

*Lyons, de l'imprimerie de Robert Granjon, 1558.*

(SEE ILLUSTRATION, PLATE NO. XLIV.).

£35

Exceedingly rare. Not in British Museum Catalogue.

Translated from the Greek of Palæphatus. The original poems, which occupy the last 16 leaves, include "Prière de Jonas le prophète, estant au ventre de la Baleine," "Congratulation à Joachim Du Bellay, poete Françoy," "Sonnet sur le depart de E. Jodelle, yssant de Lyon pour voyager à Paris," etc.

327 GUEVARA (ANTONIO DE).

Le Mespris de la Court, avec la vie rusticque. Nouvellement traduict d'Espagnol en Francoys (by Antoine Alaigre).

12mo. *Old French green morocco, gilt lines on sides, gilt panel back, inside dentelles, g. e.*

*Paris, Guillaume Thibout, 1544.*

(SEE ILLUSTRATION, PLATE NO. XLV.).

£52 10s

The first work is written in prose, the other works as follows are in verse:—

L'Amye de Court, by Jean Boiceau, Seigneur de la Borderie.

La Parfaicte Amye, by Antoine Heroet, de la Maisonneuve.

La Contreamye, by Charles Fontaine.

L'Androzyne de Platon, by Antoine Heroet.

L'Experiencie de l'Amye de Court, contre la Contreamye, by Maistre Paul Angier.

At the end is found an 8-line poem by Paul Angier dedicated "to the very scientific Poets Marot, Saint Gelais, Heroet, Sabel, Borderie, Rabelais, Scève, Chapuy and others."

Antonio Guevaras' *Menesprecio de la Corte* became very popular in its French dress.

"Jean Boiceau, seigneur de La Borderie, published a poem entitled *L'Amie*  
(Continued over)

GUEVARA—*continued.*

*de Court* in which a coquette gives her views on the subject of matrimony. Better, she says, a rich fool than a poor man of intelligence, but until she has found this desirable husband she likes to have round her a crowd of admirers. This chaste but passionless lady provoked a rejoinder from Charles Fontaine, who in his *Contr' Amye de Court* proclaimed the rights of love. He was followed by an obscure poet, Paul Angier, who in his *L'Expérience contenant une briefve defense en la personne de l'honneste amant pour l'Amye de Court contre la Contr' Amye* took the part of La Borderie and attacked Fontaine with some asperity. Finally Almanaque Papillon contributed in *Le Nouvel amour*, under the guise of a mythological narrative, another apology for honourable love. The poetry of this controversy is not of a high order, but it is for the most part characterised by an ease of style and clearness of expression which testify to the progress that French poetry had made since the beginning of Francis's reign. Fontaine's verses are perhaps the most poetical, while La Borderie's have the most point and interest." (Tilley, *The Literature of the French Renaissance*).

## 328 GUEVARA (ANTONIO DE).

Le Mespris de la Court, avec la Vie Rustique. Nouvellement traduict d'Espagnol en Françoy.

L'amy de court. La parfaicte amye. La contreamye. L'androgyn de Platon. L'experience de l'amy de court, contre la contreamye.

16mo. *Old calf, three-line fillet border on sides, gilt back.*

Paris, Jehan Ruelle, 1545.

£31 10s

## 329 GUEVARA (ANTONIO DE).

Le Mespris de la Court, avec la vie rustique. Nouvellement traduict d'Espagnol en Françoy.

L'amy de court. La parfaicte amye. La contreamye. L'androgyn de Platon. L'experience de l'amy de court, contre la contreamye. La nouvelle amour.

THE SECOND EDITION. Printed in Roman Letter with charming initial letters.

12mo. *Vellum.*

Paris, Guillaume le Bret, 1546.

£15 15s

“THE DIALL OF PRINCES,” 1588.

330 GUEVARA (ANTONIO DE).

L’Horloge des princes, avec le tres renommé Livre de Marc Aurele, Recueilly par Don Antoine de Guevare. Evesque de Guadix et Mondonedo: Traduit en partie de Castillan en François par feu N. de Herberay seigneur des Essars, et depuis reveu et corrigé nouvellement.

Small 8vo. *Red morocco, full gilt lines on sides, gilt back, inside dentelles, g. e., by Trautz-Bauzonnet.*

*Paris, chez Gabriel Buon, 1588.*

£18 18s

Choice copy of this very famous Book which was first translated into English by Sir Thomas North in the Reign of Queen Mary.

This is a translation into French of Antonio de Guevara’s *Marco Aurelio con el Relox de Principes*, consisting of an imaginary life of the Emperor Marcus Aurelius followed by his letters together with some additions.

From the Robert Hoe collection.

331 GUEVARA (ANTONIO DE).

Libro llamado Menosprecio de Corte y Alabança de Aldea. Compuesto por el Ilustre Señor Don Antonio de Guevara, Obispo de Mondoñedo. De nouveau mis en François par L. T. L. auquel avons adiousté l’Italien pour l’utilité de soulagement de ceux qui prennent plaisir aux vulgaires qui sont aujourd’hui les plus estime. Pour plus grand enrichissement de cest Oeuvre y ont été adjoustés les vers François des Evesques de Meaux et de Cambray, et les Latins de N. de Clemenges Docteur en Théologie, sur la grande disparité de la Vie Rustique avec celle de Cour.

*Printed in Italic letter, “caractères de civilité” (script type) and in Roman Letter.*

*Printed in three languages, in French, Spanish, and Italian.*

16mo. *Calf.*

*Lyons, Jean de Tournes, 1591.*

£10 10s

332 GUICHART (ESTIENNE).

L'Harmonie Etimologique des Langues, où se demonstre evidemment par plusieurs antiquitez curieusement recherchées que toutes les langues sont descendues de l'Hebraïque.

Le tout disposé selon l'ordre Alphabeticque avec deux Tables, l'une des mots Grecs, l'autre des Latins et langues vulgaires.

Seconde édition reveu et corrigée de plusieurs mots obmis par cy-devant.

Small 8vo. *Eighteenth century French crimson morocco, gilt lines on sides, ornamental gilt back, g. e.*

*Paris, Victor Le Roy, 1618.*

£21

From the Charles Nodier collection, with his label.

333 GUICHARD (CLAUDE).

Funerailles et diverses manieres d'ensevelir des Rommains, Grecs, et autres nations, tant anciennes que modernes.

Royal 8vo. *Yellow calf, gilt lines on sides, gilt back, g. e., with the device on back (hanging fleece) of Martyn Folkes, President of the Society of Antiquaries (died 1756), which is often confused with Longepierre's similar device.*

*Lyons, Jean de Tournes, 1581.*

£5

334 GUIDE (PHILIBERT).

La Colombiere et Maison Rustique de Philibert Hegemon, de Chalon sur Saone: contenant une description des douze Mois, et quatre Saisons de l'année: Avec enseignement de ce que le Laboureur doibt faire par chacun mois. L'Abeille Françoise du mesme Autheur, les Fables Morales, et autres Poësies, Et les Louanges de la vie Rustique, extraites des Oeuvres de G. de Saluste, Sieur du Bartas.

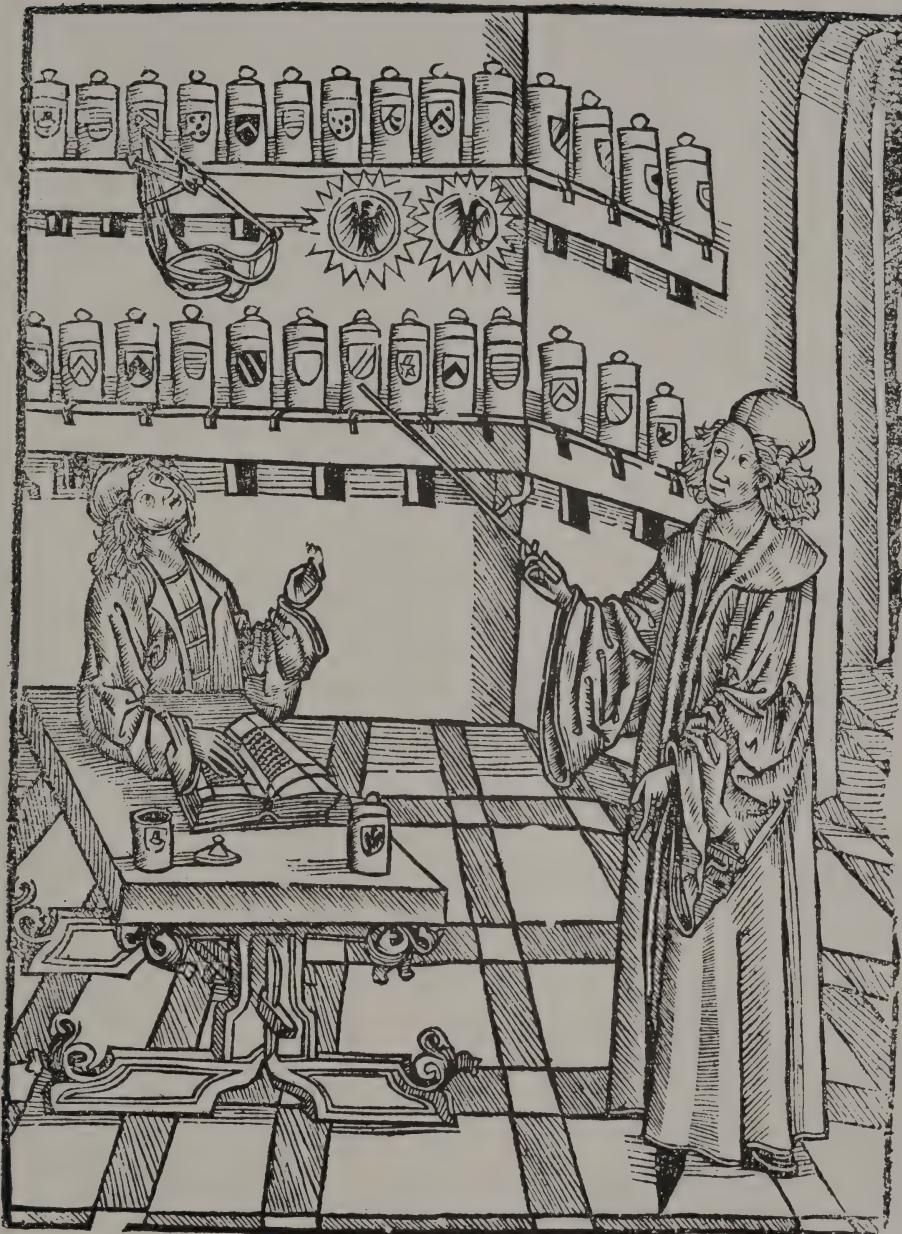
Small 8vo. *Calf.*

*Paris, Robert Le Fizelier, 1583.*

£15 15s

On leaf 59 two acrostics reading Philibert Guide and Estienette Villemenot.

PLATE LIX.



The Doctor in his laboratory, from

LE JARDIN DE SANTE.

(*The Hortus Sanitatis* in French.)

Paris, Philippe Le Noir (ca 1510).

See Item No. 355.

PLATE LX.

Le purgatoire  
saint Patrice,



Title-page from  
LE PURGATOIRE ST. PATRICE (St. Patrick's Purgatory).  
Paris, ca 1530.  
See Item No. 356c.

335 GUILLEMEAU (JACQUES).

Traité des Maladies de l'Oeil, qui sont en nombre de cent treize, ausquelles il est sujet. A Monsieur Paré, Conseiller du Roy et son premier Chirurgien.

16mo. *Calf, gilt lines on sides, gilt back.*

*Lyons, Pierre Rigaud, 1610.*

£12 10s

An extremely scarce medical book dedicated to Ambroise Paré, with preliminary verses by that celebrated physician.

336 HABERT (FRANÇOIS), OF ISSOUDUN EN BERRY.

Deploration Poetique de Feu M. Antoine du Prat, en son vivant Chancellier et Legat de France. Avec l'exposition morale de la Fable des trois Déesses, Venus, Juno, & Pallas.

*Printed in italic letter.*

8vo. *Full crimson levant morocco, gilt lines on sides, gilt panel back, inside dentelles, g. e.*

*Lyons, Jean de Tournes, 1547.*

£18 18s

Extremely scarce. No. 82, from the T. G. Herpin Library.

“ *Le Banni de Lyesse* was the name adopted by a young Toulouse student François Habert, who under the shadow of that orthodox University strove humbly to walk in Marot's footsteps. The concluding lines of an epistle addressed to Marot are worth quoting as a specimen of the adoring attitude which the disciples adopted towards the master :

*Quant est de moy, je suis le plus petit  
Qui eut jamais de rimer appetit:  
Mais tel qu'il est ton humble serf se tient  
Et des François le plus grand te maintient,  
Comme Virgile entre Latins, Homere,  
Entre les Grecz a louenqe premiere.  
Si te supply la presente escriture  
Daigner du don de ta seule lecture,  
L'epistre est rude, helas je le confesse:  
Car elle vient du Banny de liesse.”*

(Tilley, *Literature of the French Renaissance*).

337 HABERT (FRANÇOIS).

Le Temple de Chastete, avec plusieurs Epigrammes, tant de l'invention de l'autheur que de la traduction et imitation de Martial et autres Poetes latins. Ensemble plusieurs petits oeuvres poetiques.

*Printed in Italic Letter.*

Small 8vo. *Old French green morocco, gilt lines on sides, full gilt back, inside dentelles, g. e.*

*Paris, Michel Fezandat, 1549.*

£75

From the Germeau and Robert Hoe collections.

337A ——— Another Copy.

Small 8vo. *Bound by Bauzonnet, in full red levant morocco, gilt lines on sides, full gilt back, inside dentelles, and doublures of blue morocco, g. e.*

£52 10s

338 HABERT (FRANÇOIS).

Les Epistres Heroïdes, tres salutaires, pour servir d'exemple à toute âme fidele, avec aucuns Epigrammes, Cantiques spirituels, et Alphabet moral pour l'instruction d'un jeune Prince, ou Princesse. Item la Paraphrase Latine, et Françoyse sur l'oraison Dominicale.

Small 8vo. *Calf (last leaf repaired).*

*Paris, Michel Fezandat, et Robert Granjon, 1550.*

£25

From the Viollet-Le-Duc library.

On the back are the Arms of Henri-Louis de Chastellux duc de Rauzan in a variety undescribed by bibliographers.

339 HABERT (FRANÇOIS).

Les Sermons Satiriques Du Sententieux Poëte Horace,  
divisez en deux livres, interpretez en rime françoyse. Avec  
aucunes Epistres dudit Horace, non encores imprimées par  
cy-devant.

8vo. *Wrappers.*

Paris, Michel Fezandat et Robert Granjon, 1551. £12 10s

A charming typographical specimen of printing in bold italics. In these poems the barred "e" is consistently used for mute e whenever elided before another vowel.

340 HABERT (ISAAC).

Les Trois Livres Des Meteores Avecques autres œuvres  
poëtiques. Au Roy de France et de Pologne.

Small 8vo. *Calf gilt, g. e.*

Paris, Jean Richer, 1585. £15 15s

A scarce poetical collection. From the Prosper Blanchemain collection.

341. HABERT (PIERRE).

Le Miroir de Vertu et chemin de bien vivre, contenant plusieurs belles histoires et sentences memorables et morales, tant en Prose que par Quatrains et Distiques François par Alphabet. Par lesquelles un chacun peut apprendre à bien et vertueusement vivre.

Avec le stille de composer toutes sortes de lettres missives. La punctuation et accents de la langue Françoise et l'instruction de l'art d'escriture.

Le tout reveu et augmenté par l'auteur.

12mo. *In its charming original binding of stamped vellum, gilt fleurons on sides, gilt ornaments in the corners, gilt back, g. e.*

Paris, Claude Micard, 1575.

(SEE ILLUSTRATIONS, PLATES NOS. XLVI. AND XLVII.) £52 10s

From the Mac-Carthy and Munaret collections.

Exceedingly rare. After *Le Miroir de Vertu*, which is written in prose, comes the quatrain and distich in verse of *Le Chemin de Bien Vivre*, which follows in alphabetical order.

The last part, on the art of writing, is also in verse, and contains the rules on how to choose pen, paper, ink, etc., how to cut one's quill, how to behave, how to wash ones hands, etc.

342 HENRY IV.

Arrest de la Cour de Parlement; contre Jean Chastel escholier estudiant au Collège des Jesuites, pour le parricide par lui commis sur la personne du Roy.

Small 8vo. *Red levant morocco, by Thibaron.*

*Orléans, par Fabian Hotot, suivant la copie imprimée à Paris, 1595.* £4 4s

Of extreme rarity. From the library of Robert Hoe.

This is the sentence of the Court on Jean Chastel for attempting to kill Henry IV. of France.

## 343 HEURES PERDUES.

Les Heures Perdues de R. D. M. Cavalier François. Dans lequel les esprits melancoliques trouveront des remedes propres pour dissiper cette fascheuse humeur.

FIRST EDITION. 12mo. *Original vellum.*

*Lyons, Claude Larjot, 1620.*

£12 12s

Curious collection of amorous tales in the manner of Boccaccio and of the *Heptameron*.

Dedicated to " *La Belle que j'ayme mieux ny que mon coeur ny que mes yeux.*"

## 344 HIPPOLYTUS.

Discours de l'Unique Amour d'Hipolite. Avec la continuation par la mesme Demoyselle.

12mo. *Red morocco, inside dentelles (Petit-Simier).*

*A Rouen, Chez Raphaël du Petit Val, devant la grand porte du Palais, 1596.*

(SEE ILLUSTRATION, PLATE NO. XLVIII.)

£45

The name of the author of this scarce metrical romance is concealed in the anagram, " *L'Arbre Anobly de Dieu*," for which the solution " *Diane de la Berbouly* " has been suggested.

From the Prosper Blanchemain collection.

## 345 [HOLBEIN].

Simolachri, Historie, e Figure de la Morte.

*Roman letter, 27 long lines to a full page. With 53 splendid woodcuts of the Dance of Death, after Holbein.*

Small 8vo. *Bound by Niedrée in full black morocco, inside dentelles, g. e.*

*Lyons, Jean Frellon, 1549.*

£30

*Fairfax Murray Catalogue of Early French Books, Vol. I., p. 262.*

From the Firmin-Didot and Yemeniz Libraries.

A fine copy of this book, containing excellent impressions of Holbein's *Dance of Death*. This is the sixth edition of the *original* woodcuts, which number 53. According to Brunet's *Manuel* this Italian text had already appeared at Venice in 1545, in Valgrisi's edition, but with *copies* of the woodcuts. A blank margin of one leaf has been repaired.

## 346 HOMER.

Les Unzieme et douzieme livres de l'Iliade d'Homère traduictz de Grec en François, par feu Hugues Salel, Abbé de saint Cheron.

Avec le commencement du treziesme, l'Umbre dudit Salel, faicte par Olivier de Maigny, et adressée à Monsieur d'Avanson, Maistre des requestes ordinaire de la maison du Roy, et President en son grand Conseil, avec quelques autres vers mis sur son tombeau par divers poëtes de ce tems.

Small 8vo. *Full levant morocco gilt, g. e., by Rivière.*

*Paris, Pour Vincent Sertenas, Libraire, 1554.* £14 14s

Hugues Salel enjoyed a considerable reputation among his contemporaries, chiefly as a translator of several books of the *Iliad*.

From the Lignerolles collection, since rebound.

## 347 HOMER.

Les Dix Premiers Livres de l'Iliade d'Homere, Prince des Poetes: Traduictz en vers François, par M. Hugues Salel, de la chambre du Roy, et Abbé de Saint Cheron.

*Printed in Italic letter.*

Small 8vo. *Full brown levant morocco, inside dentelles, g. e. (Pagnant).*

*Paris, Estienne Groulneau, 1555.*

£10 10s

## 348 HOMER.

Les XXIIII livres de l'Iliade d'Homere, Prince des Poëtes grecs. Traduits du grec en vers françois. Les XI premiers par M. Hugues Salel, abbé de Sainct-Chéron et les XIII derniers par Amadis Jamyn : tous les XXIIII reveuz et corrigez par ledit Am. Jamyn. Avec le premier et le second de l'Odyssée d'Homere, par Jaques Peletier du Mans.

FIRST EDITION OF THIS VERSION.

12mo. *Bound by Trautz-Bauzonnet in full levant morocco, ornamental sides, panel back, inside dentelles, g. e.*

Paris, Lucas Breyer, 1580.

£21

Fine copy from the Destailleur collection. The first edition in which are included all the translations of Hugues Salel and of Amadis Jamyn and entirely revised by the latter.

In 1574 and in this edition Amadis Jamyn translated books 12-16 to follow Salel's translation : he then finished the translation of the other books, revised the translation of the earlier books and substituted the Alexandrine for the decasyllabic metre. This revised translation was very successful.

HOMER. See also under SALEL.

Nos. 622 and 623 of this Catalogue.

## 349 HORACE.

Les Oeuvres de Q. Horace Flacce, Latin et François, de la Traduction de Robert et Anthoine le Chevallier d'Agneaux, freres, de Vire en Normandie.

FIRST EDITION.

Small 8vo. *French eighteenth century green morocco, gold lines on sides, gilt back.*

Paris, Guillaume Auvray, 1588.

£21

The First Edition of this excellent translation.

From the Firmin-Didot and Gomez de la Cortina collections.

## 350 HORACE.

Les Odes d'Horace en Vers Burlesques.

12mo. *Calf, gilt lines on sides, gilt back, g. e.*

Leyden, Chez Jean Sambix, 1653.

£2 10s

Willems, *Les Elzeviers*, No. 727.

An extremely scarce impression of the Elzeviers, with the sphere on the title. The work has been attributed to H. de Picon or to Charles de Beys, the friend of Scarron. A very fine copy from the celebrated Elzevierian collection of Arthur Atherley.

## TORY'S FAMOUS BOOK OF HOURS.

ONE OF THE MOST BEAUTIFUL BOOKS EVER PRINTED.

## 351 HORAE.

Horae in laudem B.V.M. secundum consuetudinem ecclesiae Parisiensis.

*Black Letter. Printed in red and black.*

*Title within woodcut border and bearing Tory's famous device of the "Pot Cassé," which is repeated on last leaf.*

*With 13 full-page woodcuts, together with the border on opposite page, each beautifully heightened in gold and colours, presumably in Geoffroy Tory's own workshop.*

*In addition, every page of text is surrounded by one of 26 magnificent borders, à la moderne, consisting of arabesques of insects, flowers, animals, arms, birds, etc., which recur in regular order.*

*Small 4to. Bound in brown calf, the original beautifully designed covers having been preserved and let into the sides, g. e. (in morocco case).*

*Paris, Simon Dubois for Geoffroy Tory, of Bourges, 22nd October, 1527.*

(SEE ILLUSTRATION, PLATE NO. XLIX.).

£250

A magnificent copy of one of the most beautiful books ever printed.

PLATE LXI.



Frontispiece from  
LEON TRIPPAILL. HISTOIRE ET DISCOURS DU SIEGE D'ORLEANS.  
Orleans, 1606.  
See Item No. 362.

PLATE LXII.

LES OEUVRES  
& Meslanges Poetiques  
D'ESTIENNE IODELLE  
SIEVR DV LYMODIN.

*Premier Volume.*



A PARIS,

Chez Nicolas Chesneau, rue saint Jacques  
à l'enseigne du Chesne verd:

E T  
Mamert Patisson, rue saint Jean de Beauvais,  
deuant les Escholes de Decret.

M. D. L X I I I I .

AVEC PRIVILEGE DV ROY.

Title-page from the First Edition of  
ESTIENNE JODELLE. OEVRES ET MESLANGES POETIQUES.

Paris, 1574.

See Item No. 364.

HORAE—*continued.*

Dibdin speaks enthusiastically of this edition of the Hours in his *Bibliographical Decameron*. He says it is the “*most beautiful work*” of that sort that he has ever seen.

Among the small cuts at the foot of the pages we observe the shield of France; the crowned F; the crowned salamander; the crest of the King’s mother, “party” of France and of Savoy, with her widow’s girdle; her initial (L) crowned; the shield “party” of Navarre and of France, with the letters H and N intertwined (the initials of Henri d’Albret, King of Navarre, and Marguerite, sister of Francis I., whose marriage had been celebrated 24th January, 1526); the “*Pot Cassé*,” etc.

The full-page woodcuts are as follows:—

- 1 and 2. The Angelic Salutation (in 2 plates on successive pages).
3. The Sibyl of Tibur.
4. Jesus on the Cross.
5. The Descent of the Holy Spirit on the Apostles.
6. Birth of Jesus.
7. Annunciation to the Shepherds.
8. Adoration of the Magi.
9. Presentation in the Temple.
10. Flight into Egypt.
11. Coronation of the Virgin.
12. David Playing the Harp.
13. The Triumph of Death.

BOUND FOR A KING OF PORTUGAL.

## 352 HORAE.

Ces presentes heures à l'usaige de Rouen sont tout au long sans rien requerir. Avec les grans suffrages et plusieurs belles histoires tant au kalendrier, aux heures Nostre Dame, aux heures de la Croix, aux heures du Saint Esprit, aux sept pseaulmes qu'aux vigiles : et ont este nouvellement imprimees à Paris. MCCCCXXXII.

*Printed on vellum throughout in red and black, with fine engraving on title-page, twelve magnificent woodcuts in the Calendar, one for each month of the year, the figure of the Anatomic Man, and many other beautiful woodcuts depicting scenes in the life of Jesus, and the lives of the Saints. With fine woodcut initial letters.*

8vo. Old red levant morocco gilt, beautifully jewelled and tooled, rich jewelled gilt panel back, gilt coat of arms of the Royal House of Portugal, doublures of green taffeta, especially bound for one of the Kings of Portugal, gilt and gauffered edges (in morocco case).

Paris, pour Françoy Regnault, and Rouen, pour Jehan Marchant, 1532.

(SEE ILLUSTRATIONS, PLATES NOS. L. AND LI.).

£315

Not cited in any bibliography.

A TORY BOOK OF HOURS IN A MAGNIFICENT CONTEMPORARY GROLIERESQUE MOSAIC ENAMEL BINDING.

353 HORAE.

Horae Beatissimæ Virginis Mariae ad usum Romanum.

*With 19 superb woodcuts by Geoffroy Tory.*

Every page of this book (which is beautifully printed in black and red) is enclosed within a charming border, "à la moderne"; in all there are 16 different borders, each leaf has the same border on both recto and verso, composed, after the manner of illuminated manuscripts, of detached flowers, fruit, foliage, birds, beasts, insects, etc., all in outline, the various portions of the blocks being combined in endless variety throughout. At the foot of each page is seen either a Coat of Arms or a device, personal or otherwise; amongst the former are those of Louise of Savoy, the King's mother, the same with the Cordeliere de Veuve; those of Henri D'Albret, King of Navarre, and Margaret, his wife (sister of Francis I.), with their initials; those of France; also the crowned F & L, the Salamander, a falconer's lure, a knotted cord, etc., and a small rendering of the emblematic Pot Cassé. (Lacombe, No. 424).

8vo. Bound in a contemporary French mosaic binding à la Grolier, brown calf, with enamel in white and green, black, and dark blue, the whole delicately tooled, beautifully tooled and gilt back, gilt and gaufred edges (in morocco case).

Paris, Olivier Mallard, for Geoffroy Tory, at the Sign of the Pot Cassé, 1542.

(SEE ILLUSTRATIONS, PLATES NOS. LII. AND LIII.)

£190

## 354 HORAE.

*Horae Beatissimae Virginis Mariae ad usum Romanum.*

*Book of Hours for Roman use, printed in red and black, and Roman letter, the text being printed throughout within ornamental borders.*

*With 14 magnificent full-page woodcuts, by Geoffroy Tory.*

*Small 4to. In remarkable contemporary binding of calf, gilt, with fine arabesque design of interlacing fillets on sides, and the name of the original owner, Jane Petitroux, in centre.*

*With coloured enamel and gilt fillets on the sides (joint mended), gilt and gauffered edges (in case).*

*Paris, Reginald and Claude Chaudiere, 1549.*

(SEE ILLUSTRATIONS, PLATES NOS. LIV., LV., LVI., AND LVII.).

£375

Brunet, 332. Lacombe, 440. Bohatta, 1230.

A TRULY MAGNIFICENT COPY IN A SPLENDID CONTEMPORARY BINDING. The woodcut ornamentation of the book is magnificent and well worthy of Geoffroy Tory; three of the full-page cuts bear Tory's mark.

*Fairfax Murray Catalogue of Early French Books, Vol. I., p. 333.*

Printed on paper. The only copy recorded by Lacombe (No. 440) is that in the Bib. Nat. (formerly Yemeniz), wanting two leaves. Brunet (*Heures*, No. 332) could cite only two copies from sale catalogues of 1862 and 1863. Bernard, *G. Tory*, p. 306 also cites only two examples. The title is in red and black within a border of terminal figures, festoons, etc., in centre being the small device of the printers Chaudière, viz., Time with the Scythe. The device is copied from that of Simon de

PLATE LXIII.

Les Jours heu-  
reux & perilleux  
de l'annee Revelez par le bon  
saint Job



Title-page from

LES JOURS HEUREUX ET PERILLEUX DE L'ANNEE, REVELEZ PAR LE BON SAINCT JOB.

(Lyons, ca. 1510)

See Item No. 365.

PLATE LXIV.



Portrait of the Author, from  
JEAN DE LA JESSEE. LES PREMIERFS OEUVRES FRANCOYESSES.  
Antwerp, Plantin, 1583.  
See Item No. 378.

HORAE—*continued.*

Colines, the predecessor of Chaudière. On verso of title is the Almanack for 1549-1574, on a2 commences the Calendar, occupying 12 pages.

There are 14 fine cuts, each of which, with its border (all on one block), fills a whole page.

1. St. John writing.
2. Betrayal.
3. Annunciation.
4. Visitation.
5. Nativity.
6. The Annunciation to the Shepherds.
7. Adoration of the Magi.
8. Presentation.
9. Flight into Egypt.
10. Death of the Virgin.
11. Crucifixion.
12. Pentecost.
13. David's Penitence.
14. Raising of Lazarus.

One of the medallions in the border of the last cut contains what appears to be a portrait of François I. The kneeling Magus in the cut of the Adoration may also be intended to represent that monarch. In connection with this, Mrs. Jameson's remark is apposite. "*It was not uncommon for pious votaries to have themselves painted in likeness of one of the adoring Kings,*" see *Legends of the Madonna*, 1852, p. 285, where other examples are cited. As Bernard remarks, "*cette édition est en tout conforme à celle donnée par Simon de Colines en 1543,*" but the Chaudières have cut away from four of the large cuts Geoffroy Tory's mark of the *croix Lorraine*, fortunately, however, leaving it on three others (d 8 vo., f 7 vo., k 2 vo.).

There are several styles of borders, some being in simple line with slight shading, others with a design of foliage in black, with white relieving lines, others, black arabesques. There are many different designs in each style, several having figures of cupids, grotesque heads and animals introduced into the design. There are few cribleé initials, but all the others are plain and printed in red, which appears to have been done before the printing in black, as portions of the latter overlap the former.

354<sup>a</sup> HORAS (LAS) de nuestra Señora segun el uso Romano.

*Printed in red and black in Italic letter throughout. With charming little woodcuts.*

32mo. *Old morocco.*

*Lyons, Pierre Fradin, por los Herederos de Jacobo Junty,*  
1560. £25

This is a charming little example of a Spanish book printed at Lyons for exportation to Spain.

## 355 [HORTUS SANITATIS.]

Le Jardin de Santé (the “Hortus Sanitatis” in French), translaté de latin en françois: nouvellement Imprimé à Paris.

*Together with the Second Part, Le Traicté des Bestes / Oyseaulx / Poissons / Pierres Precieuses / et Urines du Jardin de Santé.*

*Title printed in red and black. Numerous woodcut Illustrations, including the full page figure of the Anatomical Man, and of the doctor in his laboratory, and hundreds of smaller woodcuts of plants, minerals, precious stones, occupations, etc., etc.*

Folio. *Old vellum.*

*Paris, Philippe le Noir, circa 1510.*

(SEE ILLUSTRATIONS, PLATES NOS. LVIII. AND LIX.).

£250

## 356A HUET (PIERRE DANIEL), Bishop of Avranches.

Traité De La Situation du Paradis Terrestre. A Messieurs de l'Academie Françoise. Par Messire Pierre Daniel Huet, nommé à l'Evesché d'Avranches, de l'Académie Françoise.

*With engraved frontispiece showing the Persian Gulf and Mesopotamia, and folding map.*

12mo. *Calf, gilt back, with the Arms on sides of Count Charles Henri Hoym.*

*Paris, Jean Anisson, Directeur de l'Imprimerie Royale, 1691.* £6 6s

A charming binding by Padeloup with his celebrated *dos orné à la grotesque*. With Hebrew quotations.

356B I. D. S.

L'Automne Premiere des Saisons de l'Année. A Tres-illustre Seigneur, Messire Pierre de Pinac, Archevesque Conte de Lion, Primat des Gaules.

4to. *Half bound.*

*Paris, Jean Le Blanc, 1589.*

£35

From the Prosper Blanchemain collection.

I. D. S. is probably to be identified with the Poitevin Jean de Sansiquet who reprinted in 1585 the *Vénerie* of Jacques Du Fouilloux.

356c [IRELAND.]

Le Purgatoire Sainct Patrice.

*Printed in Gothic Letter on 16 leaves, with woodcut on title-page of the devil tempting St. Patrick, and two more interesting woodcuts.*

12mo. *Half bound.*

*Nouvellement Imprimé à Paris, en la rue neuve nostre Dame à l'enseigne de l'escu de France. Circa 1530.*

(SEE ILLUSTRATION, PLATE NO. LX.).

£34

This is a different impression from either of those cited by Brunet, and, though it resembles that cited second by him, the two cuts at the end are not identical with those he describes.

356D JACQUES (JACQUES).

L'Amy sans Fard, Qui Console Les Affligez, En Vers Burlesques, par Mr. Jacques Jacques Chanoine Crée en la Metropole Nôtre-Dame d'Ambrun.

12mo. *Bound by Thomas in dark brown levant morocco, inside dentelles, g. e., by E. Thomas.*

*Lyons, André Olyer, 1664.*

£7 10s

See also No. 795 of this Catalogue.

## 357 JAMYN (AMADIS).

## Oeuvres Poetiques.

2 vols., 12mo. *Dark green morocco, inside dentelles, g. e.*  
*Paris, Robert and Felix le Mangnier, 1579-1584.* £45

From the Prosper Blanchemain collection.

" Amadis Jamyn did not make his public debut till 1574, the close of the period of Ronsard's activity, but he had written much of his poetry before this date, being then thirty-six. He was closely attached to Ronsard, who had made him his page and given him a good classical education, on the strength of which he had completed Salel's translation of the *Iliad* and translated three books of the *Odyssey*. It was partly perhaps from his study of Homer that he learnt the art of writing dignified French verse with ease and precision. Better almost than any of Ronsard's followers he has caught the tone of lofty concentration proper to the sonnet.

" Another feature of Jamyn's work, which is not strictly a literary one, but which is worth noticing because he shares it in common with most of the members of his school, is the servility of his attitude towards his royal patrons. It is not that he could say of Catherine de Medici, *Ses vertus l'ont assise au rang des Immortels*, for that was in accordance with a well-understood literary fiction, nor that he wrote love-sonnets for Charles IX. (*Amours d'Eurymedon et de Callirée*), but his poems on the *mignons* of Henry III. (*Sonnets du deuil de Cleophon, Complainte de Cleophon etc.*), which the worthy Colletet could not read without tears, surpass the limits of permissible complaisance. They were an insult to the good taste and the good feeling of the nation. It was this subservience on the part of the Pleiad poets to the vices of the court which specially stirred the indignation of the Protestants, and led by the force of reaction to the more manly poetry of Du Bartas and D'Aubigné."

(Tilley, *The Literature of the French Renaissance*).

" . . . French poets who approximate most closely to Shakespeare's manner when he dwells on the duty of fair youth to continue its succession. With great delicacy, Amadis Jamyn, a favourite disciple of Ronsard, presents his argument of 'unthrifty loveliness,' and counsels his mistress to transmit the light of her beauty in the verses beginning ' *Si la beauté périt, ne l'espargne, maistresse,*' " etc.

The French lines are quoted by Sidney Lee in his *French Renaissance in England* for the purpose of calling to mind similar verses from the first, third and fourth sonnets of Shakespeare.

## 357A JANSSE (LUCAS).

## La Messe Trouvée dans l'Escriture.

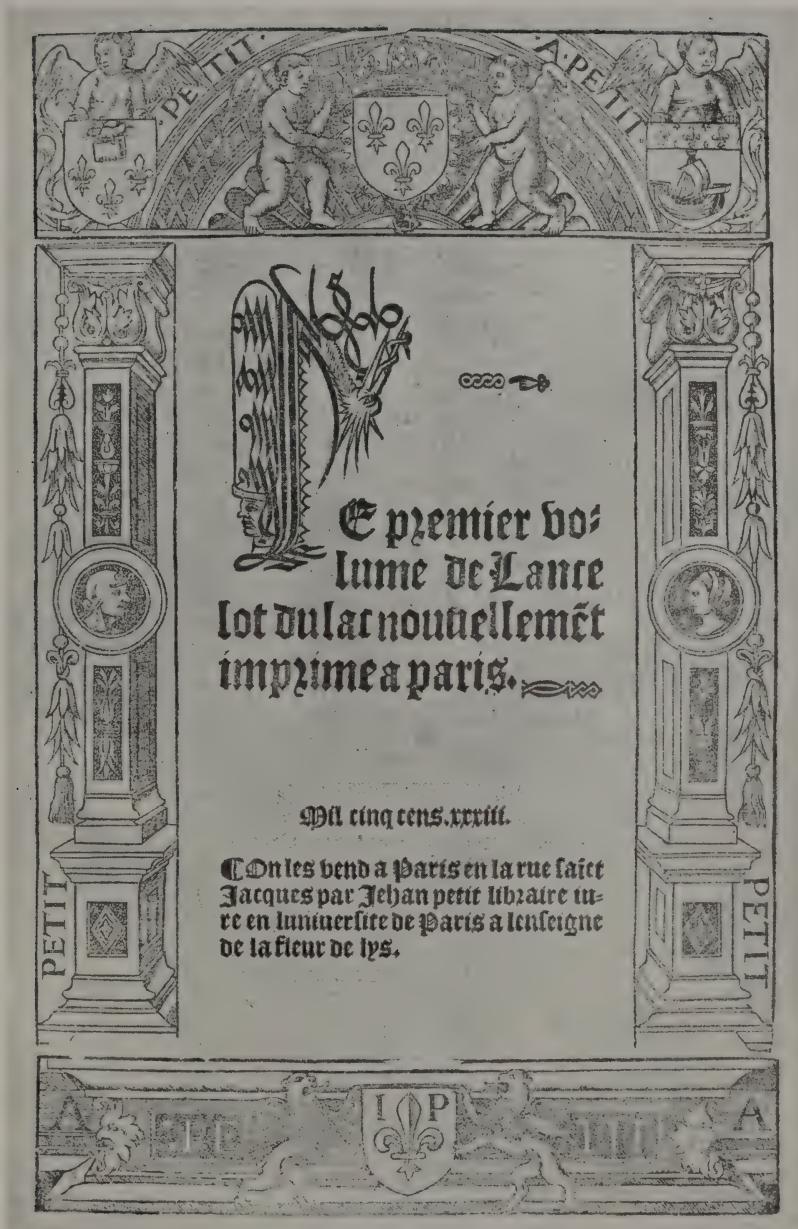
12mo. *Original limp vellum.*

1658.

£1 18

A scarce pamphlet on the Louvain translation of the Bible which actually introduced the word *mass* into Acts, xiii, 2.

From the Huth collection.



Title-page from *LANCELOT DU LAC*.

Paris, Jean Petit, 1533.

See Item No. 382.

PLATE LXVI.



Portrait of the Author from  
GUILLAUME DE LA PERKIERE. LA MOROSOPHIE.  
Lyons, 1553.  
See Item No. 385.

358 J. D. D. C.

L'Honneste Homme et le Scelerat.

12mo. *Old French dark green morocco, broad ornamental gilt designs on sides, gilt back, inside dentelles, g. e.*

*Paris, Michel Brunet, 1700.*

£6 6s

From the Robert Hoe collection.

A very curious novel which does not seem to be quoted by the standard bibliographers of anonymous literature.

359 JEAN DE PARIS.

Le Romant de Jean de Paris, Roy de France, lequel Après que son Père eut remis le Roy d'Espagne en son Royaume, par sa prouesse, et par ses pompes, et subtilitez espousa la fille du Roy d'Espagne, laquelle il emmena en France.

*With woodcut on reverse of title.*

4to. *Calf.*

*Rouen, la Vefue de Louys Costé [about 1620].* £5 5s

360 [JERUSALEM.]

Le Grand Tremblement & espouentable Ruyne qui est advenue en la Cité de Jerusalem, & par tout la province dicelle, avec la Ruine de quatre Citez & de tout le pays circonvoisin. Avec les tresgrandz, & merveillables ventz faictz en la Cite de Famagouste, lesquelz ont esté avec grand dommage & ruyne.

12mo. *Levant morocco gilt, g. e.*

*Paris, on les vend à l'enseigne S. Sebastien près la porte S. Marcel (1546).* £8 10s

A curious and exceedingly scarce little book relating the damage done in Jerusalem and neighbouring towns by a great tempest on January 14th, 1546.

From the Amherst and Edouard Moura collections.

## 361 [JESTS.]

Les Divertissemens Curieux, ou Le Thresor des Meilleurs Rencontres, et Mots Subtils de ce Temps.

*With engraved emblematic frontispiece.*

8vo. *Original limp vellum.*

*Lyons, Jean Huguetan, 1650.*

£3 3s

A scarce collection of tales and jests.

## 362 [ST. JOAN OF ARC.] TRIPPAULT (LEON).

L'Histoire et Discours au Vray du Siege qui fut mis devant la ville d'Orleans, par les Anglois, le mardy XII. jour d'Octobre 1427 regnant alors Charles VII. Roy de France. Contenant toutes les saillies, assauts, escarmouches et autres particularitez notables, qui de jour en jour y furent faictes: avec la venue de Jeanne la Pucelle, et comment par grace divine, et force d'armes elle feist lever le siege de devant aux Anglois. Prise de Mot à Mot sans aucun changement de langage, d'un vieil exemplaire escrit à la main en parchemin, et trouvé en la maison de ladite ville d'Orleans, illustree de belles annotations en marge. En ceste edition y a esté adiousté la harangue du Roy Charles VII a ses gens, et celle de la Pucelle au Roy, avec la continuation de son histoire jusques à sa mort, ensemble le jugement contre elle donné par les Anglois à Rouen, rescindé par le privé conseil du Roy. Avec les antiquitez de ladite ville d'Orleans.

*With beautifully engraved frontispiece by L. Gaultier giving a nearly full-length portrait of St. Joan of Arc.*

Small 8vo. *Original limp vellum.*

*Orleans, Olivier Boynard et Jean Nyon, 1606.*

(SEE ILLUSTRATION, PLATE NO. LXI.)

£12 12s

363 [ST. JOAN OF ARC.]

Valerandi Varanii, de Gestis Joanne Virginis France egregie bellatricis libri quattuor.

Small 8vo. *Old red French morocco gilt, gilt edges.*

*Paris, Jean de Pautre (circa 1516).*

£31 10s

The most important of all the early books on Joan of Arc.

A volume of the greatest rarity from the La Vallière, Fazakerley, Beaufoy, and Heber collections.

364 JODELLE (ESTIENNE).

Les Oeuvres et Meslanges Poetiques d'Estienne Jodelle sieur du Lymodin.

Premier Volume (*all published*). *Printed in Italic Letter.*

FIRST EDITION. Royal 8vo. *Bound by Thibaron-Joly in full red levant morocco, inside dentelles, g. e.*

*Paris, Nicolas Chesneau et Mamert Patisson, 1574.*

(SEE ILLUSTRATION, PLATE NO. LXII.).

£105

From the James Hartmann collection.

"The ecstatic praise of friendship, which fills so many of Shakespeare's sonnets, only finds occasional and detached expression in the poetry of Ronsard and his friends. Yet in one series of sonnets, which a leader of the Pléiade addressed to a noble patron, there is concentrated a depth of feeling which anticipates Shakespeare's language of devotion. The poetic vivacity and emotional subtlety of the English poetry are wanting to the French verse. But little distinction can be drawn between the general sentiment of the French and the English poet. Etienne Jodelle, one of the seven poetic stars of the French Pléiade, whose unhappy career was likened by Elizabethan critics to that of Marlowe, addressed a sequence of eight sonnets to a noble patron, M. le Comte de Fauquemberge et de Courtenay. These were first published with a long collection of 'amours' chiefly in sonnet form in 1574. In the opening address to the nobleman, Jodelle speaks of his desolation in his patron's absence which no crowded company can alleviate:—

*Quand seul sans toy je suis, car rien que ton absence  
Ne me fait trouver seul, tant que quand je serois  
Avecq' tous les humains seul je me jugerois,  
Car plus que tous humains m'est ta seule presence.*

Yet when his friend is absent, the French poet in the intensity of his soul's yearning fancies him present:—

*Present, absent, je pais l'ame a toy toute deue.*

(Continued over)

JODELLE—*continued*.

Some twenty years later Shakespeare was writing to the beloved subject of his sonnets :—

*Thysélf away art present still with me;  
For thou not farther than my thoughts can move.*

XLVII., 10-11.

“ Jodelle, as he develops his argument, anticipates at almost every turn the tenor of Shakespeare’s sonnets. Jodelle’s patron, whose genius puts labour and art to shame, is endowed by Nature with virtue and wealth and all sources of happiness. None the less the greatest joy in the Count’s life is—the poet asserts—the completeness of the sympathy between the patron and his poetic admirers, which guarantees them both immortality. True and perfect friendship is the solvent of all human ills, and two friends who are joined together in real bonds of friendship acquire godlike attributes, after the manner of the union of Castor and Pollux. The poet hotly protests the eternal constancy of this affection. His spirit droops when the noble lord leaves him to engage in the sports of hunting or shooting, and he then finds his only solace in writing sonnets in the truant’s honour to while away the heavy time. Shakespeare in his sonnets it will be remembered, did no less.

“ Elsewhere the poet declares that he, a mere servant, has passed into the relation of a beloved and loving friend. The master’s high birth, high rank, great wealth, and intellectual endowments interpose no bar to the force of the friendship. The virtues of friendship and servitude rest alike on loving obedience. The great friends of classical antiquity, Pylades and Orestes, Scipio and Laelius, and the rest, lived with one another on terms of perfect equality. The rigorous tests of adversity, which strengthened ties of friendship in the old days, are not needed to confirm the love which binds to his highborn lord the poet-servant who has become the master’s friend. He credits the patron in his fifth sonnet with every intellectual grace as well as with

*Une bonté qui point ne change ou s’espovante.*

Jodelle’s words recall Shakespeare’s commemoration of his patron’s ‘ birth, or wealth, or wit ’ (Sonnet XXXVII., 5) as well as his ‘ bounty ’ (Sonnet LIII., 11) and his ‘ abundance ’ (XXXVII., 11). One is reminded, too, how Shakespeare was his patron’s ‘ slave ’ :—

*Being your slave, what should I do but tend  
Upon the hours and times of your desire?*

Sonnet LVII., 1-2.

Jodelle’s sentiment is again recalled in such lines of Shakespeare as :—

*That god forbid that made me first your slave,  
I should in thought control your times of pleasure.*

Sonnet LVIII., 1-2.

Jodelle wrote of his patron :—

*Et si lon dit que trop par ces vers je me vante,  
C'est qu'estant tien je veux te vanter en mes heurs.*

Similarly Shakespeare greeted his ‘ lord of love ’ with the words :—

*'Tis thee, myself, that for myself I praise.*

Sonnet LXII., 13.

Jodelle confesses much of Shakespeare’s experience of suffering and, like the English sonneteer, grieves that he was the victim of slander. Although Shakespeare’s note of yearning pathos and self-torture is beyond Jodelle’s range, yet the emotional

JODELLE—*continued.*

phase which is revealed in these French sonnets clearly adumbrated that of Shakespeare's sonneteering triumph."

(Sidney Lee, *The French Renaissance in England*.)

This first edition was published after the death of the author by his friend Charles de la Mothe. It contains the poems and sonnets of Jodelle and his tragedies : *L'Eugène*, *Cléopâtre* and *Didon*. This volume, the only one published, is of the greatest rarity.

The production of Jodelle's first tragedy *Cléopâtre* is related by Estienne Pasquier in a well-known passage. It was first played, together with a comedy entitled *La Recontre*, before the King at the *Hotel de Reims* (doubtless the hotel of Charles de Guise, better known as the Cardinal de Lorraine, who was Archbishop of Reims), and afterwards at the College of Boncour, "where all the windows were filled with numbers of distinguished persons, and the court was thronged to overflowing with students." The principal parts were taken by Remy Belleau and Jean Bastier de la Peruse, and Pasquier was present as a spectator, in the company, as he is careful to tell us, of the great Turnebus.

It is then as the first French tragedy that Jodelle's *Cléopâtre* demands our careful attention.

It will be noticed that, Antony being already dead, the action of the play is confined to the death of Cleopatra, and thus only covers the same ground as the last Act of Shakespeare's *Antony and Cleopatra*. As M. Rigal says, "the unity of action is so perfect that there is almost no action at all." Yet in the conflict between Cleopatra and Octavian, between her determination to kill herself and his to prevent her, there is plenty of scope for dramatic action.

Yet there is something in the play which at once differentiates it from a mediaeval mystery. Cleopatra is no mere stage-puppet but a woman of energy and purpose. Moreover, as Ébert points out, there is real pathos in her situation, because there is truth and passion in her utterances. More than this one can hardly expect from a youth of twenty.

The first comedy of the French Renaissance, Jodelle's *Eugène* owes nothing to Italian comedy, and little to classical comedy. It is the direct descendant of the mediaeval farce, borrowing from it even its octosyllabic metre. But it differs from it in one important particular : it is a complete drama instead of merely a single scene."

(Tilley, *The Literature of the French Renaissance*).

365 Jours (les) Heureux et Périlleux de l'année revelez par le bon Sainct Job.

*With an interesting woodcut on title-page.*

*Printed in Gothic Letter. 8 pp., small 8vo. Brown levant morocco, inside dentelles, g. e. (Noulhac).*

*Lyons, circa 1510.*

(SEE ILLUSTRATION, PLATE NO. LXIII.).

£30

We have been able to discover no other copy of this illustrated astronomical calendar.

## 367 JOUYSE (DAVID).

Examen du livre de Lamperiere sur le sujet de la Peste, avec un bref et fidelle discours de la preservation et cure de la maladie, suivy d'un advertisement adressé a Lamperiere. Par David Jouyse, docteur en medecine, cy-devant employé à la cure des malades de Contagion en la ville de Rouen.

Small 8vo. *Vellum.*

*Rouen, David Geuffroy, 1622.*

£3 3s

An extraordinary attack on Jean de Lamperiére, doctor at Rouen, and leading physician to the reigning queen, on the subject of the *Traité de la peste*, published by the latter after the great epidemic at Rouen in 1620.

## 368 JUSTIN (SAINT).

Les Euvres de Sainct Justin, Philosophe et Martyr, mises de Grec en langage François, par Jan de Maumont. Seconde édition, reveüe et corrigée par le translateur, et conferee sur l'exemplaire Grec, et sur les traductions Latines, qui en ont esté depuis faites tant en France qu'en Allemagne, avec les additions et corrections nécessaires, mises à la fin du livre en un traicté à part, auquel traicté, tous les lieus obscurs et difficiles sont aussi selon les trois traductions declarez et esclarcis, avec un prologue adjousté par le mesme translateur.

Folio. *Vellum.*

*Paris, Michel de Vascosan, 1559.*

£5 5s

THE DEATH OF LUCRECE.

369 LA BARTE.

La mort de Lucrece, et de Virginia, femme, et fille tres pudiques : extraicte de l'antiquité des histoires Romaines, par le sieur de la Barte.

A Loys de Pas, sieur de Rosières, et Maistre d'hostel du Roy.

*Printer's device on title-page.*

12mo. *Full blue levant morocco, gilt lines on sides, inside dentelles, t. e. g., by Rivière.*

*Paris, par Robert Estienne, Imprimeur de sa Majesté, 1567.*

£75

The only edition of this rare work; was it known to Shakespeare?

THE MOST FAMOUS FRENCH POETESS OF THE RENAISSANCE.

370 LABE (LOUISE).

*Euvres de Louize Labé, Lionnoize.*

16mo. *Full blue morocco, gold tooled sides and back, inside dentelles, g. e. (in morocco case).*

*Lyons, Jean de Tournes, 1556.*

£200

AN EDITION OF EXCESSIVE RARITY (the third according to Brunet, having 174 unnumbered pages).

Louise Labé, *la belle Cordière*, the only distinguished French poetess of the Renaissance, is usually classed by historians of literature under the school of Lyons. It is sometimes added that she was a pupil of Maurice Scève, but there is no evidence of this, and her poetry is certainly very far removed from the cold metaphysical subtleties of Scève and Héroet. Moreover her poems did not appear till the year 1555, and her use of the sonnet-form shews that they must almost certainly have been written after 1549. Thus, though her work both in its merits and its defects is very different from that of the ordinary followers of Ronsard, it is to the period of the Pleiad that she properly belongs. She has occupied the attention of many biographers, but after all little is known of her life. According to her own account, which there does not seem sufficient reason to doubt, she was born in 1525 or 1526.

(Continued over)

LABE—*continued.*

The daughter of a well-to-do ropemaker, she married a husband of the same trade, named Ennemond Perrin, and being clever, beautiful, and attractive, received men of letters at her house. Scandal naturally busied itself with her name, but there is nothing to show that she was other than a virtuous woman. Magny on his way to Rome in 1555 paid court to her and hoped he had made an impression. But on his return a year later he was undeceived, and his injured vanity led him to write a poem for which, according to modern notions, he should have been horsewhipped. There had been one great passion in the life of Louise and this had left room for no other. It had been many years ago, before she was sixteen, but it had burnt itself into her imagination, and it still burns in her verse :

*Tout aussi tot que ie commence à prendre  
 Dens le mol lit le repos désiré,  
 Mon triste esprit hors de moy retiré  
 S'en va vers toy incontinent se rendre.  
 Lors m'est avis que dedens mon sein tendre  
 Je tiens le bien, ou i'ay tant aspiré,  
 Et pour lequel i'ay si haut scuspiré,  
 Que de sanglots ay souvent cuide fendre.  
 O doux sommeil, ô nuit à moy heureuse!  
 Plaisant repos, plein de tranquilité,  
 Continuez toutes les nuiz mon songe:  
 Et si iamais ma povre ame amoureuse  
 Ne doit avoir de bien en verité,  
 Faites au moins qu'elle en ait en mensonge.  
 Baise m'encor, rebaise moy et baise:  
 Donne m'en un de tes plus savoureas,  
 Donne m'en un de tes plus amoureas:  
 Je t'en rendray quatre plus chaus que braise.  
 Las, te pleins tu? ça que ce mal j'apaise,  
 En t'en donnant dix autres doucereus.  
 Ainsi meslans nos baisers tant heureus  
 Jouissons nous l'un de l'autre à notre aise.  
 Lors double vie à chacun en suivra.  
 Chacun en soy et son ami vivra,  
 Permet m'Amour penser quelque folie:  
 Tousjours suis mal, vivant discrettement,  
 Et ne me puis donner contentement,  
 Si hors de moy ne fay quelque saillie.*

The language is archaic and somewhat awkward, but these defects are redeemed by the sincerity of the passion and by the instinctive feeling for the true sonnet-cadence.

The three elegies which accompany the twenty-four sonnets are in no way remarkable, but the volume also contains a little prose-fable, *Debat de folie et d'amour*, which is full of charm and delicate observation. To write a mythological tale without pedantry in the days of the Pleiad was in itself a noteworthy achievement, and it is superior to the sonnets in execution. But it is to her sonnets that Louise owes her coronet of gold.

(Tilley, *The Literature of the French Renaissance*).

“ Heywood's introduction of the French *débat* into English literature was bearing English fruit when Shakespeare was beginning his professional career. The

PLATE LXVII.

LES  
OEUVRES ET  
MESLANGES POETI-  
QUES DE PIERRE  
LE LOYER  
Anguin.

ENSEMBLE,

La Comedie Nephelococugie, ou la N V E B  
DES COCVS, non moins docte  
que facetieuse.



A PARIS,

Pour Iean Poupy, rue S. Iacques  
à la Bible d'Or.

M. D. L X X I X.

*Avec Privilège du Roy.*

Title-page from  
PIERRE LE LOYER. OEVRES ET MESLANGES POETIQUES.  
Paris, 1579.  
See Items Nos. 410 and 410A.

PLATE LXVIII.

¶ Prologue.



¶ Preambul du liure.



Il est ainsi que les choses dignes de memoire pour leur profit et utilite soient a demeurer perpetuellement sans estre du tout assopies par trop longue saison et labilite de temps caduc et transitoire/lesguillor et stimulement de iuste raison a non se mulee cause ma semont et enhorte come tuteresse de tout bien et honneur a reintegret et en son entier remettre le liure qui par long temps devant ceste moderne saison tant a este de tous gens desprit estime que bien la daigne chascun devoir et tenir au plus hault anglet de sa librairie pour les bonnes sentences propos et ditz naturelz et moraulx qui dedans sont mis et inserrez. Cest le plaisant liure du rommant de la rose lequel fut poetiquement compose par deuy nobles aucteurs dignes de l'estimation de tout bon sens a souable scauoir maistre Jehan de meung et maistre Guillaume de loris. Cestuy liure present a este au parauant par la faulte comme ie croy des imprimeurs assez mal correct ou par edouentre de ceulx qui ont baille le double pour l'imprimer: car l'ung et l'autre peult estre cause de son incorrection. Pour laquelle chose restituer en meilleur estat a plus expediente forme pour l'intelligence des lecteurs et auditeurs non obstant la soybieesse du mien pueril entendement et indignite de ruz tal engin iay bien voulu relire ce present liure des le commencement iusques a la fin: a laquelle chose faire fort laborieuse me suis emplove a l'ay corrigé au moins mal que l'ay peu y adoustant les quottations des plus principaulx notables et aucteitez venans a propos sans le mien volontaire consentement comme deuez entendre: mais comme iay dict a l'instigation/priere et requeste de honorable personne Galliot du pre libraire marchant iure en l'universite de Paris qui nouuellement la fait imprimer apres avoir deu sa correction/ tant du mauuais et trop

A ii

A page (reduced) from  
GUILLAUME DE LORRIS AND JEAN DE MEUN. LE ROMMANT DE LA ROZE.  
Paris, Galliot du Pré, 1531.  
See Item No. 423.

LABE—*continued.*

dramatist and romance writer Robert Greene, Shakespeare's early foe of the theatre, took the trouble to translate as late as 1587 one of the most finished specimens of this rudimentary manner of drama. At the end of Greene's Romance, called *The Carde of Fancie*, figures a prose piece entitled 'The debate between Follie and Loue. Translated out of French.' This is a literal rendering, with abbreviations of a quasi-dramatic, half-comic, half-pathetic dialogue by Louise Labé in which the mediaeval form and *naiveté* are touched, with an exceptional deftness, by the classical erudition of the Renaissance. The authoress was the most gifted and impassioned of all poetesses of the early French Renaissance. She was a native and resident of Lyons, and, being the daughter and wife of rope-makers, is known to Literary history as *La Belle Cordiere*. Her name has never lacked honour in her birthplace. There has always been a street in Lyons known as *La rue de la Belle Cordiere*. Louise Labé's sonnets strike a curiously poignant note of despairing love.

" Greene reduces the five 'discours,' or scenes, of Labe's original to three; he omits some of the French speeches and shortens others. But the dialectical fancy of the French authoress is unimpaired. Heywood was hardly quite so loyal to his French tutor's ingenious turns of thought. The Tribute paid by Shakespeare's contemporary, Greene, to *La Belle Cordiere*'s experiment in the old dramatic *genre* of the *débat* is a curious illustration of the wide and active sympathy between French and English dramatic endeavour at the date of Shakespeare's entry into the literary arena." (Sidney Lee, *The French Renaissance in England*.)

## 371 LA BRUYERE.

Les Caracteres de Theophraste traduits du grec: avec les Caracteres ou les Moeurs de ce siecle. Seconde édition.

8vo. Red morocco, gilt lines on sides, gilt panel back, inside dentelles, g. e., by Cuzin.

Paris, Estienne Michallet, 1688.

£7 10s

The rare second issue of the second edition of the *Caractères* of La Bruyère.

An extremely fine copy, from the Robert Hoe collection.

" In his thorough description of his own day and time, he is without a peer and shows a relative profundity: he follows faithfully the receding tide of a remarkable era."

## 372 LA BUSSINIERE (L. D. M. DE).

Le Nouveau et Parfait Mareschal Royal, Enseignant et Expiquant tres-clairement la nature, les differences, les proprietez, perfections, vices, imperfections, et maladies des Chevaux, et leurs remedes.

Small 8vo. *Old limp vellum.*

*A Troyes, chez Nicolas Oudot, Et se vendent, à Paris, Chez Gervais Clouzier, 1655.*

£4 4s

A scarce book on horses and their diseases.

## 373 LA CHAUME GAYGNARD (SIEUR DE).

Quelques Sonnets, Et Poëmes, pris aux œuvres de l'Autheur, Sieur de la Chaume Gaygnard, et de la Vergne sur Sesure.

12mo. *Wrappers.*

(N.P.N.D.)

£6 6s

The author's name is found on a little printed slip pasted on to the title.

## 377 LA GRUE (THOMAS).

Grammatica gallica, ex celebrioribus grammaticis collecta, in pluribus aucta et emendata. Editio tertia auctior et emendatior.

12mo. *Crimson calf, g. e.*

*Amstelodami, Apud Petrum Le Grand, 1671.*

£2 2s

An undescribed annex to the Elzevir collection. Mr. Seymour de Ricci informs us that it is certainly from the press of P. Warnaer at Amsterdam, like the 1664 edition described by Rahir (*Catalogue d'une collection unique de volumes imprimés par les Elzevir*, 1896), No. 2232.

378 LA JESSEE (JEAN DE).

Les Premières Oeuvres Françoyses, de Jean de la Jessée, Secrétaire de la Chambre de Monseigneur.

*Title within woodcut border.*

4 vols. in 1, thick small 4to. *Full green levant morocco, inside dentelles (Pagnant).*

*Antwerp, de l'Imprimerie de Christofle Plantin, 1583.*

(SEE ILLUSTRATION, PLATE NO. LXIV.).

£45

379 LA MESCHINIERE (PIERRE ENOC DE).

Opuscules Poétiques de Pierre Enoc. D. G. A Monsieur Dorsaine, Siegneur de Tizay, Lieutenant General pour le Roy à Yssoudun.

*Printed in Italic letter.*

Small 8vo. *Vellum.*

*(Geneva), Jacob Stoer, 1572.*

£21

This is a collection of sonnets, odes and translations of Greek Epigrams and is mentioned as No. 12985 in the La Vallière Catalogue.

380 LA MESNARDIERE (HIPPOLYTE-JULES PILET DE).

Les Poësies de Jules de la Mesnardiére, de L'Académie Françoise, Conseiller du Roy, et Maistre D'Hostel Ordinaire de Sa Majesté.

*Printed partly in Italic Letter.*

*With fine engraved frontispiece by C. Le Brun.*

Small folio. *Bound by Petit in full crimson levant morocco, inside dentelles, g. e.*

*Paris, Antoine de Sommaville, 1656.*

£18 18s

Presentation copy with autograph inscription from the author to his friend, Charpentier. This work is sought for because it contains letters in verse to celebrated women of the period, such as the famous Ninon de Lenclos, Madame Scarron etc. and above all an "hymne des belles connaissances de la Nature," addressed to the Marquise de Rambouillet.

## 381 LA MOTTE MESSEME (FRANÇOIS LE POULCHIRE DE).

Les Sept Livres des Honnestes Loisirs, Intitulez chacun du nom d'un des Planettes. Qui est un Discours en forme de Chronouiologie où sera véritablement discouru de plus notables occurrences de noz guerres civiles et des divers accidents de l'Autheur. Dedié au Roy. Plus, un meslange de divers Poëmes, d'Elegies, Stances et Sonnets.

*Printed in Italic Letter.*

*With a fine woodcut Coat of Arms on the reverse of the title bearing the motto "Lenitati Fortitudo Comes."*

12mo. *Bound by Capé in full crimson levant morocco, inside dentelles, g. e.*

*Paris, Marc Orry, 1587.*

£52 10s

A volume of great scarcity, containing several poetical pieces which do not occur elsewhere.

It also contains valuable contemporary evidence relative to the History of the League.

fueillet ii.

Descri-  
ption de  
Fornication.

**D**ne autre ymage mal rassise  
Et fier a deoir y eut assise  
Pres de hayne a senestre delle  
Sur sa teste son nom rebelle  
Dy escript cestoit felonie  
Et dicelle pas ie ne nre  
Que bien ne fust a sa droicture  
Pour traictre selon sa nature  
Car felonement estoit faict  
Et sembloit colere & deffaict.

Villenie.

Descri-  
ption de  
Villenie

**V**Autre ymage aps felonie  
Etoit nommee Villenie  
seat pas de hayne sur destre  
Et estoit presq de tel estre  
Que les deup et de telle facture  
Bien sembla faulce creature  
Meldisante et trop ourageuse  
Ainsi que femme oulfrageuse  
Dref bié scauoit paindre et pourtraire  
Lil qui tel ymage scaut faire  
Car bien sembloit chose villaine  
De despit et de chose villaine  
Et femme qui bien peu scauoit  
Honnorer ce quelle deuoit.

Couuoytise.



**P**res fut paincte couuoitise  
Cest celle qui les gés attise  
De prendre & de riens döner  
Et les grās tressors amener

Cest celle qui fait a buse  
Prester pour la tres grant ardue  
Dauoir/conquerre et assembler  
Cest celle qui semont dembler  
Les larrons plains de meschant dueil  
Cest grant peche/mais cest grant dueil  
A la fin quant il les fault pendre  
Cest celle qui fait lautruy prendre  
Jentens prendre sans ahepter  
Qui fait tricher et crocheter  
Cest celle qui les desuoyeurs  
fait tous et les faulz plaidoyeours  
Qui maîtes foys par leurs cauetelles  
Otent aux barlez et pucelles  
Leurs droitz et leurs rentes esheuz  
Courbes/courtes et moult cracheuz  
Auoit les mains icelle ymage  
Cest bien painct/cat tousiours enrage  
Couuoitise de lautruy prendre  
Couuoitise ne scait entendre  
fors de lautruy tout acrocher  
Couuoitise a lautruy trop cher

Les  
mains  
de cou-  
uoitise  
a croch.

Avarice.

**N**e autre ymage y eut assise  
Coste a coste de couuoitise  
Avarice estoit appellee  
Dide/salle/laide et pellee  
De toutes pars maigre et chetue  
Et aussi verte comme cyue  
Tant paressoit a l'angouree

B ii

A page (reduced) from

GUILLAUME DE LORRIS AND JEAN DE MEUN. LE ROMMANT DE LA ROZE.

Paris, Galliot du Pré, 1531.

See Item No. 423.

De la rose.      Feuillelet. pl. ii.



**H**é dieu damours qui larc tendu  
 A me poursuyz et espier  
 Si sarresta soubz vng figuier  
 Et quant il eut bien apperceu  
 Que iauoye si bien esceu  
 Le bouton qui plus me plaisoit  
 Et qui si fort mon cuer aisoit  
 Tantost vne fleche il a puse  
 Et la dessus la corde mise.  
 Il lenteza iusqua l'oreille  
 Larc qui estoit fort a merueille  
 Et tira a moy par tel guise  
 Que par loupz la fleche a mise  
 Jusques au cuer p grāt royeur  
 Et lors me print vne froideur

Cupido  
 dune saie  
 te blesse la  
 mant.

A page from  
 GUILLAUME DE LORRIS AND JEAN DE MEUN. LE ROMMANT DE LA ROSE.  
 Paris, 1538.  
 See Item No. 424.

A CELEBRATED COPY FROM THE LIBRARIES OF CH. GIRAUD, FELIX SOLAR,  
P. DESQ, BARON ACHILLE SEILLIERE, VILLARD AND HECTOR DE BACKER.

382 LANCELOT DU LAC.

Le premier (second et tiers) volume de *Lancelot du lac* nouvellement imprime a Paris. Mil cinq cens xxxiii. On les vend a Paris en la rue Saint Jacques, par Jehan Petit libraire iuré en l'universite de Paris à l'enseigne de la fleur-de-lys.

*Gothic Letter, double columns, 52 long lines to a full page.*

*Woodcut initials, titles within woodcut borders.*

3 vols. in 1, folio. *Bound by Duru in full blue levant morocco, inside dentelles, g. e.*

*Paris, Jehan Petit, 1533.*

(SEE ILLUSTRATION, PLATE NO. LXV.).

£185

*Fairfax Murray Catalogue of Early French Books*, Vol. I., p. 371.

According to the best traditions, the book in which are described the adventures of *Lancelot du Lac* and of other Knights of the *Round Table* was originally written in Latin by Walter Map (Canon of St. Paul's, Lincoln and Hereford, etc.), towards the end of the twelfth century, and, at the same period, translated into French by Robert de Borron.

The titles of each part are placed in woodcut borders with the devices of Jean Petit. His mark is found on the verso of the last leaf of the first part.

"The true Arthurian romances never left their stately and sumptuous folios for the less expensive format of a quarto or an octavo. Thus they were bought only by great lords and ladies or by rich *bourgeois*. Those which had the greatest vogue were *Lancelot*, *Merlin*, and *Tristan*. *Lancelot* was printed six times and the other two five each. *Lancelot* fully deserved its pre-eminence, it is one of the literary masterpieces of the Middle Ages; whether, as its latest interpreter, M. Ferdinand Lot, believes, it is in all its four parts the work of a single individual, must be left to experts to determine." (Tilley, *Studies in the French Renaissance*.)

383 LANDO (HORTENSIUS).

Paradoxes ou Sentences Debatues et elegamment deduites contre la commune opinion. [Translated by Charles Estienne.]

16mo. *Calf, g. e., by Trautz-Bauzonnet.*

*Lyons, Jean Temporal, 1559.*

£15

This is one of the copies containing at the end a Table with the imprint: "A Lyon par Nicolas Perrineau, 1561."

The various editions of this curious collection of paradoxes translated from the Italian by Charles Estienne are fully described by Brunet (IV. 360).

384 LANDO (HORTENSIUS).

Questions diverses, et responses d'icelles, divisées en trois livres: assavoir, questions d'amour, questions naturelles, questions morales et politiques, nouvellement traduites de Tuscan en Françoy.

Small 8vo. *Brown morocco, gilt ornament on sides, inside dentelles, g. e., by Trautz-Bauzonnet.*

*Lyons, la Veufve Gabriel Cotier, 1570.*

£15 15s

An extremely scarce volume which Baudrier (*Bibliographie Lyonnaise*, Vol. IV., p. 81) could only describe after Brunet, who knew of two copies, one sold in 1784, the other sold in 1860, probably identical with this one.

From the Library of Robert Hoe.

At the end of the volume, on the last leaf, are the words, "Imprimé à Lyon par Jean Marcorelle, 1570."

385 LA PERRIERE (GUILLAUME DE), of Toulouse.

La Morosophie de Guillaume de la Perriere, Tolosain, Contenant Cent Emblemes Moraux, illustrez de Cent Tetrastiques Latins, reduitz en autant de quatrains Françoy.

*Title-page with woodcut border. Portrait of author. Every page with magnificent woodcut borders. In all 100 charming woodcuts within ornamental borders.*

Small 8vo. *Bound by Hardy-Mennil in full levant morocco, rich gilt tooling on sides, gilt panel back, inside dentelles, g. e.*

*Lyons, Macé Bonhomme, 1553.*

(SEE ILLUSTRATION, PLATE NO. LXVI.).

£63

386 LA PERUSE (JEAN BASTIER DE), of Angoulême.

Diverses Poesies De Feu I. De la Peruse.

12mo. *Half calf.*

*Rouen, Raphaël du Petit Val, 1597.*

£25

Jean Bastier de la Peruse was a member of the Poitiers circle which comprised Tahureau, Guillaume Bouchet (the author of the *Sérées*), Scévole de Sainte-Marthe, Vauquelin de la Fresnaye, and Baif. At the production in Paris of Jodelle's first tragedy *Cléopâtre*, La Peruse took one of the principal parts.

387 LA PERUSE (JEAN BASTIER DE).

La Medee. Tragedie et autres diverses poësies.

12mo. *Bound by Trautz-Bauzonnet in half morocco, gilt panel back.*

*Rouen, Raphaël du Petit Val (about 1598).*

£21

From the Desbarreaux-Bernard collection.

"La Peruse, who had been one of the principal actors in Jodelle's *Cléopâtre*, died at the age of 25, leaving behind him a tragedy, named *Médée*. His friends, Guillaume Bouchet (author of *Les Sérées*) and Scévole de Sainte-Marthe, put the finishing touches to it, and saw it through the press. It has distinct merits of style, but its chief interest lies in the fact that it is an adaptation, with some help from Euripides, of Seneca's play of the same name."

388 LAPORTE (MAURICE DE).

Les Epithetes de M. de Laporte Parisien. Livre non seulement utile à ceux qui font profession de la Poesie, mais fort propre aussi pour illustrer toute autre composition Françoise.

16mo. *Old French half calf.*

*Paris, Gabriel Buon, 1580.*

£12 10s

Maurice de La Porte died in 1571; his collection of "Epithets" was much used by poets of the time. It is arranged alphabetically by nouns and contains many adjectives familiar to all readers of the *Pléiade*. Ronsard is drawn upon at every page.

389 LARIVEY (PIERRE DE), Champenois.

Les Comedies Facecieuses de Pierre de Larivey, Champenois. A l'imitation des anciens Grecs, Latins, et modernes Italiens. A Sçavoir, Le Laquais, Le Vefve, Les Esprits, Le Morfondu, Les Jaloux, Les Escolliers. Seconde Edition.

12mo. *Bound by Thibaron-Echaubard in full green levant morocco, inside dentelles, g. e.*

Lyons, Benoist Rigaud, 1597.

£21

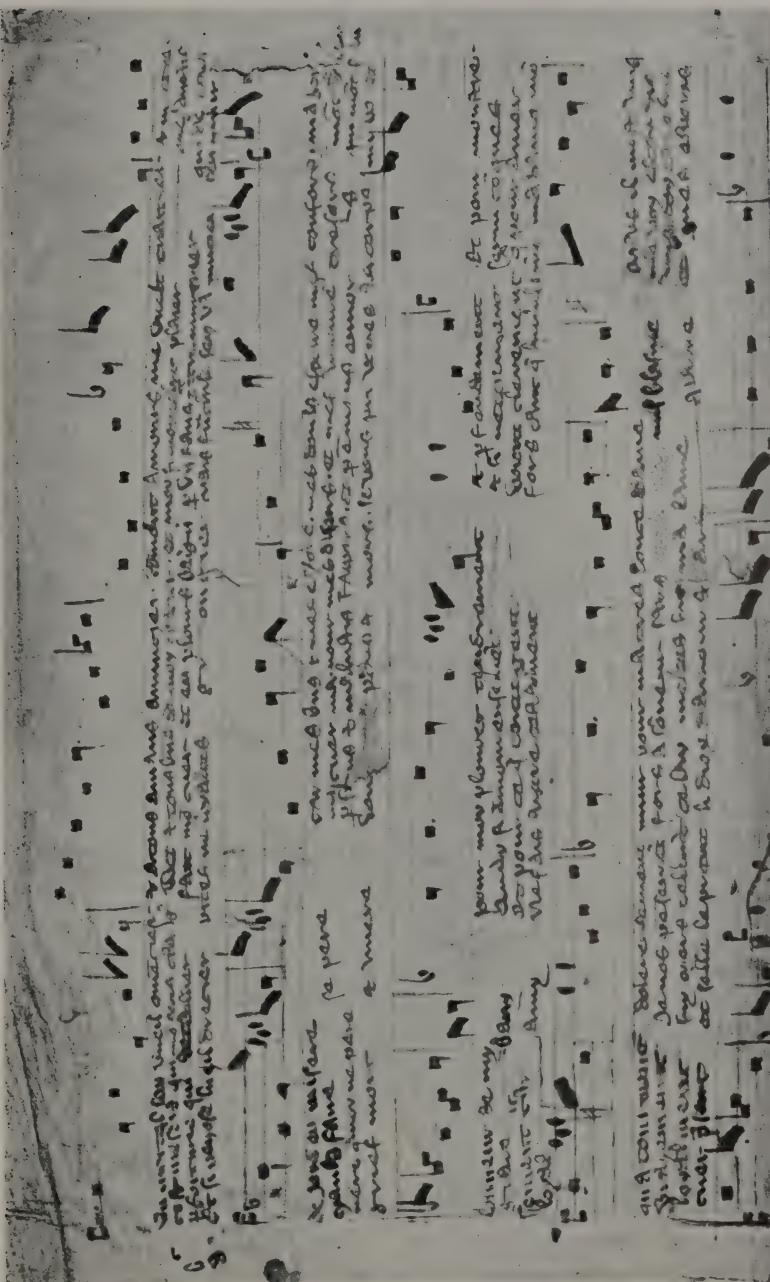
" This trend of public favour, at any rate among the lettered classes, in the direction of Italian comedy, is also shewn by the fact that the best known and most voluminous writer of French Renaissance comedy, Pierre de Larivey, made his reputation by merely adapting Italian plays, while the unsuitability of these adaptation for representation testifies to the withdrawal of comedy from the stage.

Born in Champagne (probably at Troyes) of Italian parents, Pierre de Larivey began his literary career by translating various Italian authors, Straparola, Firenzuola, Doni. He then turned his attention to comedy, and published in 1595 six plays with a general acknowledgment to certain Italian writers, but without mentioning the particular plays to which he was indebted. As a matter of fact all the plays were translated or adapted from Italian originals, with modifications to suit the taste of French readers. Thus, as in Baïf's *Le Brave*, the characters received French names, and the scene was laid in France. Moreover a few scenes and minor characters were suppressed. It is a process with which we are quite familiar in England. The plays selected by Larivey are all of the ordinary Italian type, pure comedies of intrigue, the plot in every case being a variation of the theme referred to by Vauquelin de la Fresnaye as the staple of comedy. The intrigue is worked out with considerable ingenuity, but the great merit is in the language, and of this a large share falls to the adapter. It is true that he is merely a translator, indebted to his models for ideas, sentiments, and even expression, but he writes in excellent French, and in a language which is at once colloquial, natural, expressive, and amusing, the language of true comedy.

Of the individual plays the best known and the best is *Les Esprits*, a version of the *Aridosio* of Lorenzino de' Medici, itself based on the *Aulularia* and the *Mostellaria* of Plautus and the *Adelphi* of Terence. The merits of the plot are mainly due to the Latin originals, but Larivey has shewn more independence than usual in his treatment of his immediate model. Ruffin, whose profession may be gathered from his name, is an amusing scoundrel, descended from Plautus's Ballio, while the valet Frontin is no unworthy prototype of Mascarille.

It is an interesting question to what extent Molière was indebted to Larivey. An instance which appears almost certain, unless Molière was acquainted with the Italian original, is the scene in *Les Femmes savantes* (Act II. Sc. 6), in which the servant, Martine, is taken to task for her bad grammar and which corresponds to a

PLATE LXXI.



LOVE SONG IN FRENCH OF THE FIFTEENTH CENTURY. IN MANUSCRIPT.

PLATE LXXII.

MARGVERITES  
DE LA MARGVERITE  
DES PRINCESSES,  
I RESILLVSTRE  
ROYNE  
DE  
NAVARRE.



A LYON,  
PAR JEAN DE TOURNES.  
M. D. XLVII.

*Avec Privilege pour six ans.*

Title-page from  
MARGUERITE DE VALOIS, REINE DE NAVARRE.  
MARGUERITES DE LA MARGUERITE DES PRINCESSES.  
Lyons, Jean de Touarné, 1547.  
FIRST EDITION.  
See Item No. 441.

LARIVEY—*continued.*

similar scene in *Le Fidelle* (11.14) between a servant and a pedant. In *l'Avare* numerous borrowings from *Les Esprits* have been noticed, but in nearly all the cases the resemblance is very slight: in one, however, the debt is obvious, and in the famous scene in which the miser discovers that he has been robbed, though Molière's principal model is Plautus, he may also be indebted to *Les Esprits*, 111. 6.'

(Tilley, *The Literature of the French Renaissance*).

" Comedy, of romantic intrigue in England was deeply indebted to Italian drama for its subsequent development, but English study of Italian effort continued to obey French guidance. The French stimulus in the field of comedy often lost little of its force, when it was itself tributary to the Italian. The triumphant career of Larivey, who planted Italian comedy firmly on the Parisian stage, quickened the Elizabethan progress alike in intrigue and in the fantastic conceits of comic dialogue. It is easy to show the process at work. One of Larivey's most popular efforts *Le Fidelle*, was an adaptation of an Italian comedy of intrigue, *Il Fedele*, by a writer named Luigi Pasqualigo. The piece, which was published at Venice in 1574, obtained more conspicuous fame abroad than in Italy. No sooner had the French adapter given it a Parisian vogue than at least two Elizabethan Englishmen sought to familiarise their fellow countrymen with it. The classical and the popular schools of Elizabethan England were both clearly attracted by the popularity which the Italian piece acquired in France. Abraham Fraunce, a strenuous advocate of the classical law of drama, turned Pasqualigo's effort in Latin under the title of *Victoria*, the name of one of the heroines. Anthony Munday, an active champion of the new romantic movement, produced as early as 1584 an English translation under the designation of *The pleasant and fine conceited Comedie of Two Italian Gentlemen*. But the English translator retains little of the sprightly temper of the Italian original, and when we contrast the Elizabethan version with the French adaptation, which is a free and idiomatic expansion of the Italian text, we recognise how greatly the spirit of comedy in France already excelled in point and vivacity the comic forces that were operating at the moment in England and Italy.

" Shakespeare's efforts in romantic comedy bear abundant signs of Italian influence. But it was rarely that he sought direct access to the Italian sources. Italian inspiration usually reached him through French or English translation. There is evidence in the case of Pasqualigo's comedy of *Il Fedele* that Shakespeare knew not only Munday's English version, but Larivey's expansive adaptation in the French language as well. Shakespeare, in *Two Gentlemen of Verona*, turned to account Munday's title of the Italian piece and some of the incidents and phraseology of the English rendering. Shakespeare's 'Two Gentlemen,' like the 'Two Italian Gentlemen' of Munday, pay addresses to two Italian ladies and in the evolution of the plot exchange their mistresses. There is no question that that cynical episode of intrigue was an invention of the Italian drama, which Munday conveyed to Shakespeare.

" Larivey's best defined contribution to the development of Shakespearean comedy touches a different issue. The conceited dialogue of Renaissance comedy was largely of Italian origin, but it was greatly developed by the French gift for badinage. Larivey has some claim to the title of European master of eccentric pedantry on the comic stage. Shakespeare's comical 'chop-logic' and punning by-play have a colour which is more French than Italian. Shakespeare's comedy of *Love's Labours Lost*, probably his first dramatic experiment, reflects much that was passing in France. It illustrates the Elizabethans' tendency to weave into their plots actual incidents or personages which were exciting attention across the English

(Continued over)

LARIVEY—*continued.*

Channel. Here it is more pertinent to observe that the protagonists engage in a 'civil war of wits' the temper of which has French analogues. The mock-learning of the French schoolmaster Holofernes in Shakespeare's *Love's Labours Lost* and the later echoes of the same note on the lips of the Welsh schoolmaster, Sir Hugh Evans, in *The Merry Wives of Windsor*, as well as on those of the pretended tutor, Lucentio, in *The Taming of the Shrew*, approximate with astonishing closeness to the current French comic dialogue which expands or re-fashions Italian affectations. In Larivey's popular French play *Le Fidelle*, the pedant on whom the French author bestows the original name of M. Josse, talks a dialect which is indistinguishable from that of Shakespeare's Holofernes.

"A very narrow interval separates the Elizabethan comic writer from the French. It is in the strain of Larivey's M. Josse or of his Lucian that Holofernes fashions his snatches of Latin and of affected English which he addresses indiscriminately to the ignorant constable Dull, to the villager Costard, to the wench Jacquenetta, and to the curate Sir Nathaniel, whose parishioner's sons he tutors. Shakespeare's note is at times more boisterous and exuberant, but the key is identical.

"Nor is any violent difference discernible between the mannerism of Larivey's characters, M. Josse and Lucian, and that of Sir Hugh Evans when, with digressive irrelevance to the dramatic scheme, he asks his pupil William Page 'some questions in his accidence' (*Merry Wives*, IV, I, *passim*). Mistress Quickly's futile interruptions seem, too, to reflect the burlesque misunderstanding of Larivey's maid-servant Babille, or of his lackey Valère in the presence of his pedants M. Josse and Lucian.

"The likeness between Larivey's and Shakespeare's exercises in pedantic quip may be best explained by the theory that the Franco-Italian dialogue of comic pedantry caught the ear of the great writer of Elizabethan comedy, and stirred him to feasts of emulation." (Sidney Lee, *The French Renaissance in England*).

## 390 LA ROCHEFOUCAULD (FRANÇOIS, DUC DE).

Mémoires sur les Brigues à la Mort de Louis XIII, les Guerres de Paris et des Princes de Guyenne.

*Manuscript on 214 pp. of paper, written by his Secretary, and corrected by the Duke himself.*

*Inserted are 22 fine and rare engraved portraits (including two of the Duke by Choffard after Petitot, and St. Aubin after Monsiau) representing the more important personages who took part in the Fronde; also two excellent pencil sketches of Cardinals Mazarin and de Retz.*

Folio. French straight-grained crimson morocco extra, g. e., by Bozerian. With book-label of A. A. Renouard.

*Circa 1660.*

£63

This is one of the seven known contemporary MSS. of the work which was used by A. A. Renouard in 1804 in publishing his edition of the *Mémoires*. It

LA ROCHEFOUCAULD—*continued.*

bears on the title the following inscription: *Ces mémoires ont été donnés à M. D'Andilly, par M. de la Rochefoucauld lui-même. Manuscrit infiniment curieux étant origl. et le seul.* M. Renouard was quite certain that the corrections were in the Duke's own handwriting, whilst MM. Gilbert and Gourdault, editors of the standard edition of La Rochefoucauld's Works, say that they appeared to them “sinon comme à Renouard, avec une entière certitude, du moins avec assez de vraisemblance, de la main de La Rochefoucauld.” On the other hand, we know from Legrais (*Legresiana*, 1721) that a manuscript of the Mémoires was sent to d'Andilly for the style to be corrected by him, and it is quite possible that the corrections are in his hand. His full name was Robert Arnauld d'Andilly, and he was the brother of Antoine Arnauld, the famous Jansenist.

At the end are 20 pp. of Manuscript written by a different hand, and beginning with a detailed account of the arrest of Councillor Broussel (1648), which marked the beginning of the Fronde.

Of the seven important contemporary MSS. of the Mémoires now known to exist, this, like four others, begins in 1649. No manuscript in the handwriting of the author is known. This manuscript is fully described and discussed by MM. Gilbert and Gourdault in the work referred to above.

## 391 LA ROCHEFOUCAULD (FRANÇOIS, DUC DE).

Mémoires de M. d. L. R. sur les Brigues à la mort de Louys XIII, les Guerres de Paris et de Guyenne, et la Prison de Princes. Apologie pour Monsieur de Beaufort. Mémoires de Monsieur de la Chastre. Articles dont sont convenus Son Altesse Royalle et Monsieur le Prince pour l'expulsion du Cardinal Mazarin. Lettre de ce Cardinal à Monsieur de Brienne.

12mo. *Original limp vellum.*

*Cologne, Pierre Van Dyck, 1662.*

£4 10s

First edition of these memoires, fully described by Willems, *Les Elzevier*, No. 1997.

This is one of the few copies issued without the leaf of errata.

## 392 LA ROCQUE (PIERRE DE).

L'Harmonie des Accords du Soldat François et de ses contre-disans.

*With a woodcut on page 13 of a French soldier in armour.*

*Paris, Fleury Bourriquant, 1608.*

£15 15s

393 LA ROCQUE (s. g.), de Clermont.

Les Premieres Oeuvres Du Sieur De la Roque de Clermont.

4 parts in 1 vol., 12mo. *Old French crimson morocco, gilt lines on sides, full gilt back, g. e.*

*Rouen, Raphaël du Petit Val, 1595-1596.*

£65

The first collected edition of the poet's works and of the greatest scarcity.

From the Prosper Blanchemain collection.

394 LA ROCQUE (GILLES ANDRE DE).

Les Blasons des Armes de la royale Maison de Bourbon, et de ses Alliances.

*With finely engraved frontispiece, and hundreds of engraved Coats of Arms, and many very beautiful designs for gold and silver work, in the shape of tail-pieces, and a large folding plate of the Coronation of Louis XIII, engraved by Firens.*

Small folio. *Old vellum.*

*Paris, Pierre Firens, 1626.*

£3 3s

An unusual and important book. From the Rosenheim collection.

395 LA SABLIERE (MADAME ANT. RAMBOUILLET DE).

Madrigaux de M. D. L. S.

FIRST EDITION. 12mo. *Bound by Danezat in calf, gilt lines on sides, inside dentelles, g. e.*

*Paris, Claude Barbin, 1680.*

£12 10s

Contains pages 7-8 which have been removed from most copies, owing to their containing a madrigal of rather a free nature.

From the Prosper Blanchemain collection.

396 La Sallade des Inquistes, Ou les Plus Excellens Vers que ces Messieurs les Rappelez ont approprié à leur subiect. Avec quelques autres vers sur la mort de Henry le grand, et sur son cœur qui est à la fleche.

8vo. *Calf (French, 18th Century).*

1610.

£10 10s

A remarkable collection of verse on the death of Henry IV. of France, containing many short poems against the Jesuits. The first poem is signed D. M.

The only other copy we can trace is in the James de Rothschild Collection.

397 LASPHRISE (MARC PAPILLON, SEIGNEUR DE).

Les Premières Oeuvres Poetiques Du Capitaine Lasphrise Reveuës et augmentées par l'Auteur. A Tres-Illustre et tres-excellent Prince Caesar de Bourbon Duc de Vendosme Gouverneur des Païs de Bretaigne et Lyonnais.

Small 8vo. *Bound by Petit-Simier in full crimson levant morocco, gilt lines on sides, inside dentelles, full gilt back, g. e.*

*Paris, Jean Gesselin, 1599.*

£75

From the Prosper Blanchemain collection.

398 LASPHRISE (MARC PAPILLON, SEIGNEUR DE).

Les Premières Oeuvres Poetiques Du Capitaine Lasphrise.

12mo. *Old morocco.*

*Paris, Pour Jean Gesselin, 1597.*

£10 10s

A few leaves in facsimile.

## 399 LA TAYSSONIERE (GUILLAUME DE).

Les Amoureuseuses Occupations de Guillaume de la Taysonnière  
D. de Chanein. A sçavoir Strambotz, Sonetz, Chantz, et Odes  
liriques.

*Title within woodcut border.*

Small 8vo. *Old calf.*

*Lyons, Guillaume Rouille, 1556.*

£45

From the Viollet-le-Duc collection.

FIFTEENTH CENTURY MANUSCRIPT ON VELLUM BY AN ENGLISH SCRIBE IN  
CONTEMPORARY BINDING.

## 400 LAURENCE (BROTHER), a Dominican Monk.

*Le Livre des Vices et des Vertus.*

*Manuscript in French on 95 leaves of vellum (10 3/4 by 7 1/2  
inches), written by an English scribe (XVth Century) in neat  
lettres bâtarde in two columns of 40 lines to a page.*

*Running titles and chapter headings in red, initials painted  
in red and blue alternately, with pen decoration.*

Small folio. *Original oak boards covered with leather,  
stamped with fleurs-de-lys (rebacked).*

*(England, XVth Century.)*

£105

On fly-leaf is the inscription in a fifteenth-century hand " This ys Nicolas  
Leighe his booke "; also the original cost of the manuscript.

— ye poynete	}	Illegible
" — poynete.		
" XXXV paraffis.		
" the byndyng "		

" the velom "

401 LA VEGA (DIEGO DE), a Franciscan.

La gloire et triomphe de nostre Seigneur Jesus Christ en sa Passion. Par Diego de la Vega, Gardien du Convent de S. François de la ville Royalle, Traduit d'espagnol en François.

Small 8vo. *Vellum.*

Paris, *Regnault Chaudière*, 1606.

£2 10s

402 LE BOSSU (R.).

Traité du Poëme Epique. Par le R. P. Le Bossu, Chanoine Regulier de Sainte Geneviève.

Small 8vo. *Old calf.*

Paris, *Michel Le Petit*, 1675.

£1 1s

403 LEBRUN.

Gaillon.

4to, 15 pp. *Old calf, with armorial bearings on the sides (repaired).*

N.P.N.D. (*XVIIth Century*).

£1 10s

A curious poem on the estate and manor of Gaillon belonging to François de Harlay, Archbishop of Rouen.

404 LE COUTEUX.

Prières de la Messe.

*A beautifully written manuscript on paper (by Le Couteux?), 30 leaves, and the title-page, containing "Prières de la Messe," "Prières pour le Roy," and "Litanies de Jesus," the title-page decorated with an oval wreath of ornamental twining foliage in various colours heightened with gold, above the wreath two winged cherubs supporting a wreath containing device.*

*Written in a very neat Italic hand, 14 lines to the page, three painted initials, other initials in red and blue, the Latin headings to the prayers and the rubrics in blue and red.*

4to. Red morocco, inside dentelles, g. e., by Capé, in a crushed blue morocco slip-case by Rivière.

(Paris, about 1680.)

£10 10s

405 LE FEVRE DE LA BODERIE (GUY).

La Galliade, ou de la Revolution des Arts et Sciences.

FIRST EDITION. *Finely printed in Italic type and ruled in red throughout.*

4to. *Red levant morocco, gilt lines on sides, fully gilt back, inside dentelles, by Duru.*

Paris, Guillaume Chaudière, 1578.

£35

First edition of this interesting and curious old poem on the ancient Gauls. The author, Guy le Févre de la Boderie, was one of the most distinguished Orientalists of his day and was interpreter to the King, of "Langues Peregrines."

A choice copy from the Baron Leopold Double and Robert Hoe collections. It is apparently on large paper.

406 LE FOULLON (J.), *a blind poet of the Royal Quinze-Vingts Hospital.*

Blulettes du Feu divin. Presentees a la Reyne Regente. Seconde Edition.

12mo. *Old calf.*

Paris, Nicolas Boisset, 1648.

£12 10s

On the back of the binding is the mention "PAR UN 15-20" referring to the celebrated *Hospital des Quinze-vingts* for the blind.

From the Prosper Blanchemain collection.

407 LEGENDE.

La Legende des Flamens, Cronique Abregee, en laquelle est faict succinct recueil de l'origine des peuples et estatz de Flandres, Arthois, Haynault et Bourgongne, et des guerres par eux faictes à leurs Princes et à leurs voisins: Avec plaisante commemoration de plusieurs choses faictes & avenües en France, Angleterre et Alemaigne, depuis sept ou huict cens ans. Semblablement y sont traictées les descentes & genealogies des roys de Naples et de Sicile, et des Princes et Ducz de Milan, & quel droict ont les Roys de France aus dictz Royaumes et Duché.

*Printer's device on last leaf.*

Small 8vo. *Bound by Masson-Debonelle in full dark red levant morocco, gilt decoration on sides, gilt panel back, inside dentelles, g. e.*

Paris, Galliot du Pré, 1558.

£16 16s

The second and ultimate edition of this important chronicle. This is No. 187 in Tilley's *List of Galliot Du Pré's Publications.*

L'HEPTAMERON  
DES NOVVEL-  
LES DE TRESILLV-  
STRE ET TRESEXCELLENTE  
PRINCESSE, MARGVERITE DE VALOIS,  
Royne de Nauarre,

*Remis en son vray ordre, confus au parauant en sa premiere im-  
pression : & dedié à tresillustre & tresverteuse  
Princesse Ieanne, Royne de Nauarre,  
par Claude Gruget Parisien.*



A PARIS,  
Pour Gilles Robinot, tenant sa boutique au Palais, en la  
Galerie par ou on va à la Chancellerie.

1560.

Auec priuilege du Roy.

Title-page from  
MARGUERITE DE VALOIS, REINE DE NAVARRE. HEPTAMERON.  
Paris, 1560.  
See Item No. 442.

PLATE LXXIV.

Les Oeuures de  
CLEMENT MAROT VALET DE  
chambre du  
roy.  
\*

Desquelles le contenu sensuit.

L'adolescence Clementine, *z* bien augmētees.  
La suite de L'adolescence, *z*  
Deux liures d' Epigrammes.  
Le premier liure de la Metamorphose d' Ovide.

Le tout par luy autrement, *et* mieulx  
ordonné, *que* par cy deuant.

LA MORT N'Y MORD.

On les uend a Lyon chez  
Gryphius.

Title-page from CLEMENT MAROT. OEUVRÉS.

Lyons, Gryphius (1538).

*Rare Edition, published by Marot himself, with many changes and additions.*

*(Printed in Gothic letter.)*

See Item No. 448.

408 LE GRAS (JACQUES).

Les Besongnes et Les Jours d'Hesiode Ascraean, Mis en François par Jaques Le Gras, de Rouen.

*Bound up with:*

Le Tombeau de feu noble homme Maistre Richard Le Gras de Rouen en son vivant Docteur en Medecine.

2 vols. in 1, 12mo. *Old French red morocco, gilt lines on sides, gilt back, g. e.*

*Paris, Estienne Prevosteaum, 1586.*

£15 15s

409 LE JEUNE (CLAUDIN).

Les Pseaumes de David, mis en musique a quatre et cinq parties.

*With woodcut title-pages, portraits, and Musical Notation.*

5 vols., small 4to. *Original limp vellum.*

*Geneva, Jean de Tournes, 1627.*

£12 10s

This work is described in Grove's Dictionary of Music, as "the work on which Le Jeune's great reputation entirely rests" . . . and was soon used in all Calvinistic Churches, except in Switzerland. "The simplicity of the style, and its consequent fitness for congregational use, was not the only cause of its supplanting earlier works of the kind. There is real beauty in the music, which modern critics do not cease to recognise."

This was a posthumous publication, dedicated by Cecile Le Jeune to the Duke of Bouillon, at the composer's express wish.

Claude Le Jeune was born at Valenciennes, probably about 1450. The only part of his life of which there appears to be any record was spent in Paris. In 1581 he attended the marriage of Henry III's favourite, the Duc de Joyeuse, "and noted the magical effect of his own music." A pathetic story is told of his attempted flight at the siege of Paris in 1588, when, bowed down by the weight of his unpublished manuscripts, this Huguenot was caught by Catholic soldiers, and would have seen his treasures committed to the flames, but for the timely aid of Mauduit, a Catholic musician, who saved the books and aided the escape of his brother artist. Better times came late in life, in the reign of Henry IV, but he did not live long to enjoy his privilege as "Compositeur de la musique de la chambre du Roy."

410 LE LOYER (PIERRE, SIEUR DE LA BROSSE).

Les Oeuvres et Meslanges Poetiques de Pierre Le Loyer, Angevin. Ensemble, La Comedie Nephelococugie, ou la Nuee des Cocus, non moins docte que facetieuse.

12mo. *Bound by Trautz-Bauzonnet in citron levant morocco, gold lines on sides, floral tooling on back, inside dentelles, g. e.*

*Paris, Jean Poupy, 1579.*

(SEE ILLUSTRATION, PLATE NO. LXVII.).

£42

From the Lignerolles collection, No. 990.

Rare edition, more complete than that of 1576, which appeared under the title of *Erotopegnie*. It contains a great number of new pieces, and the comedy *Nephelococugie*, where there are to be found a great number of freely written passages. P. de Larivey may have contributed to this piece, which is attributed to him by *La Croix du Main*.

"There may be mentioned a somewhat absurd play entitled *Le mett insensé*, by Pierre le Loyer, a native of Anjou and a councillor of the *présidial* court of Angers. He was a man of considerable learning, and his prologue is full of references to Greek and Latin writers of comedy. But his own play shews decided traces of mediaeval influence. Some of the characters, the Scholar, the Astrologer, are unnamed, and one is entitled *Le Diable, muette personne*. The style of the octosyllabic verse is easy and good, but otherwise the play has little merit. Le Loyer also wrote a comedy entitled *La Néphelococugie* in the manner of Aristophanes." (Tilley, *The Literature of the French Renaissance*.)

410A LE LOYER (PIERRE, SIEUR DE LA BROSSE). Another copy.

Wanting the leaf of errata at end.

(SEE ILLUSTRATION, PLATE NO. LXVII.).

£21

From the Prosper Blanchemain collection.

411 LE MAIRE DES BELGES (JEAN).

Les Illustrations de Gaule et Singularitez de Troye, avec les deux Epîtres de l'Amant Verd.—Le Second Livre.—Le tiers Livre, intitulé de France Orientalle et Occidentale.—Le Traictie de la difference des scismes et des Concilles de l'Eglise. La vraie

LE MAIRE DES BELGES—*continued.*

hystoire du Prince Syach Ysmail, dit Sophy.—L'epistre du Roy à Hector de Troye.

*Printed in Gothic Letter. With numerous woodcuts (some coloured) and printer's device.*

4to. *Polished calf.*

*Paris, de Marnef, 1521.*

£18 18s

“Le Maire des Belges deserves to be remembered less for his verse than for his prose work, ‘Illustrations de Gaule et Singularitez de Troie,’ in which the Trojan origin of the French people is set forth with some feeling for beauty and a mass of crude erudition.” (Dowden.)

Le Maire des Belges was imitated by Alexander Barclay, and influenced Stephen Hawes and John Skelton.

412 LEMERY (NICOLAS).

Cours de Chymie, contenant le maniere de faire les operations qui sont en usage dans la Medecine, par une Methode facile. Avec des raisonnements sur chaque Operation, pour l'instruction de ceux qui veulent s'appliquer à cette Science. Quatrieme Edition. Reveue, corrigée et augmentée par l'autheur.

Small 8vo. *Old calf.*

*Paris, chez l'autheur, 1681.*

15s

413 LE MOYNE (PIERRE), Soc. Jesus.

La Gallerie des Femmes Fortes.

*With engraved frontispiece.*

12mo. *Old French green morocco, pink watered silk fly-leaves, g. e.*

*A Leiden Chez Jean Elsevier, Et A Paris Chez Charles Angot, 1660.*

£6 6s

A scarce Elzevir (Willems, No. 864) containing twenty engraved portraits. This is one of the copies with the *non solus* device on the title.

## 414 LE ROUILLE (GUILLAUME), of Alençon.

Le recueil de l'Antique Preexcellence de Gaule et des Gauloys.

Small 8vo. *Red morocco, inside dentelles, g. e., by Belz-Niedrée.*

*Paris, Chrestien Wechel, 1551.*

£21

## 415 LE ROY (ADRIAN).

Superius. Premier livre [—Vingt-quatrième] de chansons en forme de vaudeville composé à quatre parties.

*With musical notation throughout.*

24 vols. in one, oblong 12mo. *Bound in full crimson morocco, gilt ornamental sides, inside dentelles, g. e., by Dunezat.*

*Paris, Adrian le Roy et Robert Ballard, 1573-1583.* £105

This is an extraordinary series of songs, together with the musical notation. It comprises the whole of the 24 books and contains music by the following composers: Adrian Le Roy, Nicolas, Arcadet, Maillard, Debussi, Certon, Godard, Millot, Janequin, Jacotin, Verius, Entrigues, Grouzy, Touteau, Millot, Santerre, Roussel, Orlando de Lasso, Castro, Desbordes, Casteley, etc., etc.

This set of 24 books of songs is in the most extraordinary state of preservation.

From the Prosper Blanchemain collection. For a note on Adrian Le Roy see Sidney Lee, *The French Renaissance in England*, p. 237.

Les Oeuvres  
DE CLEMENT  
Marot Valet de chambre  
du Roy.

Desquelles le contenu sensuit,  
L'adolescence }  
Clementine, } bien augmentees.  
La suite de }  
l'Adoscence,  
Deux liures d'Epigrammes.  
Le premier liure de la Meta-  
morphose d'Ouide.

Le tout par luy autrement, & mieulx  
ordonné, que par cy deuant.

LA MORT N'Y MORD.

On les uend a Lyon chez  
Francoys Juste.

Title-page from CLEMENT MAROT. OEUVRÉS.

Lyons, François Juste, 1539.

(First Edition with continuous pagination.)

See Item No. 449.

PLATE LXXVI.

# Traite touchāt

LE COMMVN VSAGE  
DE L'ESCRITVRE  
FRANCOISE, FAICT PAR  
Loys Meigret, Lyonnois: auquel est  
debattu des faultes, & abus en la  
vraye, & ancienne puissance des  
lettres.

# Auecq priuilege de la court.

1 5 4 5.

A P A R I S.

De l'Imprimerie de Jeanne de Marnef, veue  
de feu Denys Ianot, demourant en la rue  
neufue nostre Dame, à l'enseigne sainct  
Jean Baptiste.

Title-page from LOUIS MEIGRET.

TRAITE TOUCHANT LE COMMUN USAGE DE L'ESCRITURE FRANCOISE.

Paris, Jeanne de Marnef, 1545.

See Item No. 471.

416 LE ROY (LOUIS), dit Regius.

Exhortation aux Francois pour vivre en concorde, et jouir du bien de la Paix.

*Paris, Jaques du Puis, 1570.*

*Bound with another work by the same: Des troubles et différents advenants entre les hommes par la diversité des Religions ensemble du commencement, progrez, et excellence de la Religion Chrestienne.*

*Paris, Federic Morel, 1573.*

£7 10s

Small 8vo. *Green morocco, inside dentelles, g. e.*

On leaf 77 begins “*Les Monarchiques ou de la Monarchie et des choses requises à son establissemement . . .*”

417 LESCARBOT (MARC).

Le Tableau de la Suisse et autres alliez de la France és hautes Allemagnes. Auquel sont descrites les singularités des Alpes, et rapportées les diverses Alliances des Suisses : particulierement celles qu'ils ont avec la France.

*With an engraving of the Arms of the various Swiss cantons.*

4to. *Half morocco.*

*Paris, Adrian Perier, 1618.*

£15 15s

Contains in the dedication a remarkable reference to Canada under the name of *Nouvelle France*. Lescarbot is the well-known author of one of the best early books on Canada.

FORBIDDING FRENCHMEN TO TRADE WITH ENGLAND.

418 Lettres patentes de declaration du roy, portant deffenses à tous ses subjectz de faire aucun trafficq n'y commerce au Royaume d'Angleterre.

*With Royal Arms on title and last page.*

12mo. Half calf.

*Rouen, Martin le Mesgissier, imprimeur ordinaire du Roy,*  
1627. £2 2s

419 LIEBAULT (JEAN).

Sur les Plaisirs De La Maison et Vie Rustique Poemes Extraits de Plusieurs Excellents Aucteurs. Agriculture.

*Cent fois je te salue heureuse Agriculture,  
Dont l'art scait enrichir les tresors de Nature:  
La veille, la sueur, et le soing qui tousiours  
Accompagnent tes pas nous seruent de secours,  
Pour euiter la faim qui sans toy nous fait guerre,  
Tu es fille du ciel et mère de la terre.*

*Tiré d'un plus long Poëme de Cl. Binet.*

*With woodcut on title.*

4to. Half green morocco.

*(Paris, about 1550.)* £2 1s

From the Prosper Blanchemain collection.

Blanchemain has added a note pointing out that this collection of rural and pastoral poems was issued as a preliminary attempt towards Liebault's *Maison rustique*.

It contains on leaf 2 a remarkable poem by Ronsard.

420 LINAGE DE VAUCIENNES (P.).

Memoires de ce qui s'est passé en Suede et aux provinces voisines, depuis l'année 1645 jusques en l'année 1655; Ensemble le demêlé de la Suede avec le Pologne, tirez des depesches de M. Chanut, Ambassadeur pour le Roy en Suède.

3 vols., 12mo. Full brown morocco, gilt lines on sides, gilt back, g. e.

*Cologne, chez P. du Marteau, 1677.* £2 2s

Willem's, *Les Elzevier*, No. 1910.

421 LINGENDES (I. DE).

Les Changemens de la Bergère Iris. A Madame La Princesse de Conti. Reveus; corrigez, et augmentez par l'Autheur.

12mo. *Calf gilt, inside dentelles, g. e.*

*Paris, Mathurin Henault, 1623.*

£7 10s

From the collections of Meon and of Prosper Blanchemain, who has inserted in this copy the engraved title page and the printed dedication to Marguerite de Valois from the 1605 edition.

423 LORRIS (GUILLAUME DE) and JEAN DE MEUNG.

Le Rommant de la Roze.

*Gothic Letter. Title-page printed in red and black, double columns, 45 lines to a full column.*

*Large woodcut over prologue and 59 small cuts.*

Small folio. *Full blue morocco.*

*Paris, Galliot Du Pré, 1531.*

(SEE ILLUSTRATIONS, PLATES NOS. LXVIII. AND LXIX.). £57 10s

Bourdillon, *Roman de la Rose*, R. No. 91 of Tilley's List of Galliot Du Pré's publications.

"The most extraordinary production in verse of the thirteenth century is undoubtedly Le Roman de la Rose. It is indeed no single achievement, but two very remarkable poems, written at two different periods, by two authors whose characters and gifts were not only alien, but opposed—two poems which reflect two different conditions of society. Of its twenty-two thousand octo-syllabic lines, upwards of four thousand are the work of Guillaume de Lorris; the remainder is the work of a later writer, Jean de Meun. Its subject is an allegorised tale of love, his own or

(Continued over)

LORRIS and MEUNG—*continued.*

imagined, transferred to the realm of dreams. The writer would fain win the heart of his beloved, and at the same time he would instruct all amorous spirits in the art of love. He is twenty years of age, in the Maymorn of youth. He has beheld his beautiful lady, and been charmed by her fairness, her grace, her courtesy; she has received him with gentleness, but when he declares his love she grows alarmed. He gains at last the kiss which tells of her affection; but her parents intervening, throw obstacles between the lovers. Such, divested of ornament, allegory, and personification, is the theme of the poem."

"To pluck the rose in the garden of delight is to win the maiden; her fears, her virgin modesty and pride, her kindness, her pity, are the company of friends or foes by whom the rose is surrounded; and to harmonise the real and the ideal, all the incidents are placed in the setting of a dream. Wandering one spring morning by the river-banks, the dreamer finds himself outside the walls of a fair orchard, owned by Déduit (Pleasure), of which the portress is Oiseuse (Idleness); on the walls are painted figures of Hatred, Envy, Sadness, Old Age, Poverty, and other evil powers; but unterrified by these, he enters, and finds a company of dancers on the turf, among whom is Beauty, led by the god of Love. Surrounded by a thorny hedge is the rosebud on which all his desire now centres. He is wounded by the arrows of Love, does homage to the god, and learns his commandments and the evils and the gains of love. Invited by Bel-Accueil, the son of Courtoisie, to approach the rose, he is driven back by Danger and his companions, the guardians of the blossom. Reason descends from a tower and discourses against the service of Love; Ami offers his consolations; at length the lover is again admitted to the flowery precinct, finds his rosebud half unclosed, and obtains the joy of a kiss. But jealousy raises an unscalable wall around the rose; the serviceable Bel-Accueil is imprisoned, and with a long lament of the lover, the poem closes."

"Did Guillaume de Lorris ever complete his poem, or did he die while it was still but half composed? We may conjecture that it wanted little to reach some dénouement—perhaps the fulfilment of the Lover's hopes; and it is not impossible that a lost fragment actually brought the love-tale to its issue. But even if the story remained without an end, we possess in Guillaume's poem a complete mediaeval Art of Love; and if the amorous metaphysics are sometimes cold, conventional, or laboured, we have gracious allegories, pieces of brilliant description, vivid personifications, and something of ingenious analysis of human passion. Nevertheless the work of this Middle-Age disciple of Ovid and of Chréteien de Troyes owes more than half its celebrity to the continuation, conceived in an entirely opposite spirit, by his successor, Jean de Meun.

"The contrast is striking; Guillaume de Lorris was a refined and graceful exponent of the conventional doctrine of love, a seemly celebrant in the cult of woman, an ingenious decorator of accepted ideas; Jean de Meun was a passionate and positive spirit, an ardent speculator in social, political, and scientific questions, one who cared nothing for amorous subtleties, and held woman in scorn. Guillaume addressed an aristocratic audience, imbued with the sentiments of chivalry; Jean was a bourgeois, eager to instruct, to arouse, to inflame his fellows in a multitude of matters which concerned the welfare of their lives. He was little concerned for the lover and his rose, but was deeply interested in the condition of society, the corruptions of religion, the advance of knowledge.

"The rose is plucked by the lover in the end; but lover and rose are almost forgotten in Jean's zeal in setting forth his views of life, and in forming an encyclo-

Le trette de la  
GRAMMÈRE FRANCOË-  
ZE, fêt par Louis Meigret  
Lionoës.



A PARIS,  
Chés Chrestien Wechel, à la rue saint  
Jean de Beauvais, à l'enseigne  
du Cheual volant.

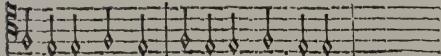
M.D.L.

Title-page from LOUIS MEIGRET.  
LE TRETTE DE LA GRAMMÈRE FRANCOËZE.  
Paris, Christian Wechel, 1550.  
See Item No. 472.

PLATE LXXVIII.

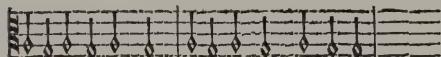
GRAM. FRANÇOËZE,

la rëgle dës çinq monosyllabes: laqell' assiet le ton agu sur la p'mier e penultime syllabe: come,



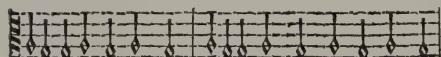
Il n'est pas fort bon, il n'est pas mon frere .

Toute'foës e qantes donq qe qelq polissyllab' ou disyllabe suyura vn nombre de monosyllabes, voyez si sa premier'et de ton bas: e reçherçez leur' tons (affin qe je ne le repete plus) selon leur nombre, en y comprenant çete première syllabe: sans oublier le deuoer dës soupirs, e pozes: come je le vous ey ja dit. Si doncq vn sizieme monosyllabe s'y ajoint, allors le premier, tiers, e çinqieme, seront eleuez: come,



Il a u tous se' biens, il a vu tous se' freres .

E si vn settieme s'y ajoint, allors nous acçentuerons les çinq premiers selon le rëgle de leur nôbre: e les deus subseqës, par çelle du leur: come,



Or ail u tous se' biens, e a ja vu tous se' compaçons.

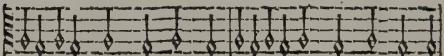
E si vn huytieme s'y rencontrent, nous egallerons les eleuez ao'baz tons alternatiuemment, en co-

mén-

DE L. MEIGRET.

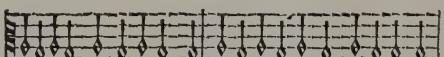
135

ménçant par eus: com' en çeus de sis monosyllabes: come,



Il a ja qis d'eur prou de biës: g si a a soë prou de viñes.

E si vn neuuieme s'y joint, ce sera d'un bas ton, e sans immuer rien de la rëgle preçedente: come,



or a il qis de soë, pu de biës, or a il qis de soë, pu de viñes.

Finablement si vn dicieme s'y rëntontre, nous en ferons come dës aotres nombres pers: e si vn onzieme, il sera de bas ton, auq la penultime: e einsi subseqëmment de tous aotres nombres pers, e impers, selon lez rëgles de huyt, e de neuf: dont je me deporte dës exemples pour eviter prolixité. Or nou' faot il exceppter de toutes ces rëgles lez monosyllabes qd' une mém' espêce s'entresuyuet sans aocun entrejet d' autre: car allors ils sont tous de ton bas, e remis, de qelque nombre qe soët leur seqelle, ny ne s'y rëncôtre rata ton agu, juques a ce q'il se rëncôtre qelq'e suyte d' autre espêce: si toutefoës ell' et d'un seul monosyllabe, le penultime sera agu: si deus, le premier et agu: come,

LL iiij Vñ,

Title-page from LOUIS MEIGRET.

LE TRETTE DE LA GRAMMERE FRANCOEZE.

Paris, Christian Wechel, 1550.

See Item No. 472.

LORRIS and MEUNG—*continued.*

paedia of the knowledge of his time. Reason discourses on the dangers of passion, commends friendship or universal philanthropy as wiser than love, warns against the instability of fortune and the deceits of riches, and sets charity high above justice; if love be commendable, it is as the device of nature for the continuation of the species. The way to win woman and to keep her loyalty is now the unhappy way of squandered largess; formerly it was not so in the golden age of equality, before private property was known, when all men held in common the goods of the earth, and robber kings were evils of the future. The god of Love and his barons, with the hypocrite monk Faux-Semblant—a bitter satirist of the mendicant orders—besiege the tower in which Bel-Accueil is imprisoned, and by force and fraud an entrance is effected. The old beldame, who watches over the captive, is corrupted by promises and gifts, and frankly exposes her own iniquities and those of her sex. War is waged against the guardians of the rose. Venus, sworn enemy of chastity, aiding the assailants. Nature, devoted to the continuance of the race, mourns over the violation of her laws by man, unburdens herself of all her scientific lore in a confession to her chaplain Génius, and sends him forth to encourage the lover's party with a bold discourse against the crime of virginity." (Dowden).

424 LORRIS (GUILLAUME DE) and JEAN DE MEUNG.

Le Rommant de la Rose, nouvellement revue et corrigee  
oultre les precedentes impressions.

Printed in Gothic Letter. Title printed in red and black,  
30 long lines to a full page.

With 49 small woodcuts throughout the book.

Small 8vo. Bound by Capé in full crimson levant morocco,  
gilt lines and fleuron on sides, gilt panel back, inside dentelles,  
g. e.

Paris, Arnoul et Charles Angeliers freres, 1538.

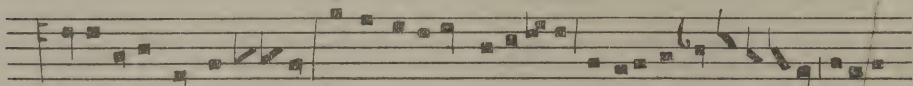
(SEE ILLUSTRATION, PLATE NO. LXX.).

£85

Bourdillon, *Roman de la Rose*, S. This was the last early edition to be issued,  
no other appearing till 1735.

425 Love Song in French of the 15th Century, in manuscript, with the musical notes, written on a long scroll of vellum, consisting of 64 lines of text and 19½ lines of music.

The song begins as follows:—



*Un mortel lay vueil commencier, & atous amans annuncier, comment amours me veult traitier, & mettre, etc.*

*In buckram case. (France, circa 1450.)*

(SEE ILLUSTRATION, PLATE NO. LXXI.).

£75

We have been unable to trace either the author of the song or the composer of the music.

426 LUCAN.

La Pharsale de Lucan, ou Les Guerres civiles de Cesar et de Pompée. En vers François, par Mr. de Breboevf.

*With engraved title.*

12mo. *Old French green morocco, sides fully covered with dentelles, ornamental gilt back, g. e.*

*Leyden, Jean Elsevier, 1658.*

£4 4s

Willems, *Les Elzevier*, No. 8207.

427 LUCIAN.

Lucien De la Traduction de N. Perrot, Sr. d'Ablancourt. Divisé en Deux Parties. Quatrième Edition, nouvelement revue et corrigée.

Small 8vo. *Original vellum.*

*Amsterdam, Jean de Ravestein, 1664.*

£5 5s

428 MACCHIAVELLI (NICOLAS).

Les Discours de Nic. Macchiavel, Secretaire et citoyen de Florence, sur la premiere decade de Tite-Live, dez l'edification de la ville. Traduizt d'Italien en François et de nouveau reveuz et augmentez par Jaques Gohory, Parisien.

8vo. *Bound by Duru in full crimson levant morocco, gilt lines on sides, gilt panel back, inside dentelles, g. e.*

*Paris, Robert Mangnier, 1571.*

£21

429 MAGNI (PIETRO PAOLO).

Discours de Pierre Paul Magni Plaisentin: Touchant le Saigner des corps humains. Le Moyen d'Attacher les Sangsues & Ventouses: & de faire Frictions & Vessicatoires, avec tres-bons & utiles advertissemens.

Traduits nouuellement d'Italien en François.

16mo. *Brown morocco, inside dentelles, g. e. (Trautz-Bauzonnet).*

*Lyons, Jean Lertout (1586).*

£10 10s

An extremely scarce book on bloodletting. From the library of Robert Hoe.

## 430 MAGNY (OLIVIER DE).

Les Amours d'Olivier de Magny, Quercinois, et Quelques Odes de Luy. Ensemble, Un recueil d'aucunes œuvres de Monsieur Salel, Abbé de saint Cheron, non encore veuës.

16mo. *Red morocco gilt, inside dentelles, g. e.*

*Lyon, Benoist Rigaud, 1573.*

£52 10s

Outside the actual Pleiad, the most productive and, with the exception of Louise Labé, the most interesting poet, at any rate of those who confined themselves to non-dramatic poetry, is Olivier de Magny. He has been compared to Alfred de Musset, and certainly he reminds us of Sainte-Beuve's remarks on that poet, " *il entra dans le sanctuaire lyrique tout éperonné, et par la fenêtre, je le crois bien.*"

" For Magny, like Musset, drank freely of the cup of pleasure, and he gives us his " confessions " with the same *naïve* frankness. But his love-affairs, unlike Musset's, never passed from the domain of gallantry to that of passion. His patron dying in 1553, he was left for a time without any regular employment. It was doubtless with a view to obtaining it that he published in that year a volume of poems entitled *Amours*. It consisted of 102 sonnets addressed to an ideal mistress, probably Marguerite de Gordon, a noble lady of the neighbourhood of Cahors, and of fifteen odes, of which some are addressed to various friends and others to a real mistress, whom he calls Castianire. In the ease and fluency of its verse this volume is very similar to Baïf's *Amours* and, as in the case of Baïf, the odes of the real lover are superior to the sonnets of the ideal one. They have the grace and liveliness which come naturally to Magny when he is himself and not the imitator of others."

The *Odes* were Magny's most ambitious work, the first two books consisting chiefly of long, too long, odes addressed to various friends and patrons. But it is in the shorter and lighter poems of the three latter books that he is at his best.

## 431 MAIMBOURG (LOUIS).

Histoire de l'Arianisme depuis sa naissance jusqu'à sa fin : Avec l'Origine et le Progrès de l'Heresie des Sociniens. Seconde Édition révélée par l'Auteur.

3 vols., 8vo. *Old French morocco, gilt lines on sides, full gilt panel backs, inside dentelles, g. e., with Arms on sides of Jacques Nicolas Colbert, Abbé du Bec.*

*Paris, Sébastien Mabre-Cramoisy, 1673.*

£12 12s

432 MALHERBE (FRANÇOIS DE).

Seneque. Des Bienfaits. De la version de M. François de Malherbe.

12mo. *Original calf gilt (slightly damaged).*

*Paris, Antoine de Sommaville, 1639.*

£7 10s

433 MALHERBE (FRANÇOIS DE).

Seneque. Des Bienfaits. De la version de M. François de Malherbe.

12mo. *Original vellum.*

*Paris, Antoine de Sommaville, 1642.*

£1 5s

434 MALHERBE (FRANÇOIS DE).

Les Oeuvres de M. Francois de Malherbe Gentil-homme ordinaire de la Chambre du Roy.

12mo. *Old French calf.*

*Imprimé à Orleans, et se vend à Paris, Chez Guillaume de Luyne, 1659.*

£7 10s

"The processes of Malherbe's art were essentially oratorical; the lyrical cry is seldom audible in his verse; it is the poetry of eloquence thrown into studied stanzas. But the greater poetry of the seventeenth century in France—its odes, its satires, its epistles, its noble dramatic scenes—and much of its prose literature are of the nature of oratory; and for the progress of such poetry, and even of such prose, Malherbe prepared a highway. He aimed at a reformation of the language, which, rejecting all words either base, provincial, archaic, technical, or over-learned and over-curious, should employ the standard French, pure and dignified, as accepted by the people of Paris. In his hands language became too exclusively an instrument of the intelligence; yet with this instrument great things were achieved by his successors. He methodised and regulated versification, insisting on rich and exact rhymes, condemning all licence and infirmity of structure, condemning harshness of sound, inversion, hiatus, negligence in accommodating the cesura to the sense, the free gliding of couplet into couplet. It may be said that he rendered verse mechanical; but within the arrangement which he prescribed, admirable effects were attainable by the mastery of genius. He pondered every word, weighed every syllable, and thought no pains ill-spent if only clearness, precision, the logic of ordonnance, a sustained harmony were at length secured; and until the day of his death, in 1628, no decline in his art can be perceived.

"In the history of seventeenth-century classicism, in the effort of the age to rationalise the forms of art, his name is of capital importance." (Dowden).

435 MALLEVILLE (CLAUDE DE).

Poësies du Sieur de Malleville.

Small 8vo. *Calf gilt, marbled edges.*

*Paris, Nicolas Bessin, 1659.*

£10 10s

436 MALTHE (FRANÇOIS DE).

Traité des Feux Artificiels pour la Guerre, et Pour La Recreation; Avec plusieurs belles observations, abregez de Geometrie: Fortifications, Horloges Solairs, & exemples d'Arithmetique. De nouveau reveu, corrigé, et augmenté par l'Autheur, François de Malthe, Commissaire des Feux Artificiels du Roy, et Mathematicien.

*With very fine engraved frontispiece, and 26 engravings showing the workings of explosives and fireworks.*

Small 8vo. *Old vellum.*

*Paris, 1640.*

£3 10s

437 MARBEUF (PIERRE DE).

Recueil des Vers de Mr. de Marbeuf Chevalier, Sieur de Sahurs.

Small 8vo. *Bound by Petit-Simier in full crimson levant morocco, inside dentelles, g. e.*

*Rouen, David du petit Val, 1628.*

£35

From the Prosper Blanchemain collection.

438 MARCONVILLE (JEAN DE).

De L'Heur et Malheur de Mariage: Ensemble les loix connubiales de Plutarque traduictes en François, Par Jean de Marconville, Gentilhomme Percheron, reveu et augmenté.

*With woodcut on title.*

16mo. *Original limp vellum.*

*Lyons, Benoist Rigaud, 1583.*

£21

439 MARCOURT (ANTOINE DE).

Le Livre des Marchans fort utile à toutes gens: pour cognoistre de quelles marchandises on se doit garder d'estre trompé.

Nouvellement reueu, & augmenté par son autheur. Lisez et Profitez.

16mo. *Old calf.*

*Geneve, Jean de Laon & Lucas de Mortiere, 1555.* £25

The *Livre des Marchans* is a biting satire against many of the dogmas of the Roman Church. Originally the book was described as the work of "Sir Pantapole, bien expert en tel affaire, prochain voisin du Seigneur Pantagruel," having appeared soon after Rabelais' work, but the name disappeared from the title-page after a scathing diatribe against Rabelais' book, by John Calvin, whom the author of the *Livre des Marchans* mentions.

It contains many amusing maxims and bon-mots on commerce.

From the libraries of Capitaine Michiels and Dr. Deveux.

440 MARCUS AURELIUS.

Pensees morales de Marc Antonin Empereur; de soy, & à soy-mesme. En douze livres, traduits du Grec.

12mo. *Old calf, sprinkled edges.*

*Paris, Nicolas Le Gras, 1681.*

£2 10s

An early translation of this favourite classic.

" HER COLLECTED POETRY (' MARGUERITE DE LA MARGUERITE DES PRINCESSES ') GAVE HER A TITLE ONLY BELOW THAT OF MAROT AMONG THE BEST POETS OF HER DAY."

441 MARGUERITE DE VALOIS, REINE DE NAVARRE.

Marguerites de la Marguerite des Princesses, tres illustre Royne de Navarre (Marguerite de Valois). [Published by Symon Silvius surnamed de la Haye.]

FIRST EDITION. Printed in Italic letter, numerous woodcuts.

2 vols., small 8vo. Bound by Niedrée in full crimson levant morocco, sides gilt, gilt backs, inside dentelles, g. e.

Lyons, Jean de Tournes, 1547.

(SEE ILLUSTRATION, PLATE NO. LXXII.).

£150

FINE COPY OF THE FIRST EDITION. Volume 2 contains the *Suite des Marguerites*.

" Edition la plus recherchée de ces Poésies, les exemplaires bien conservées sont rares."—Brunet.

" Marguerite of Navarre (1492-1549), the King's sister, perhaps the most accomplished woman of her time, represents more admirably than Francis, the genius of the age. She studied Latin, Italian, Spanish, German, Hebrew, and, when forty, occupied herself with Greek. Her heart was ardent as well as her intellect; she was gay and mundane, and at the same time she was serious (with even a strain of mystical emotion) in her concern for religion. Although not in communion with the Reformers, she sympathised with them, and extended a generous protection to those who incurred danger through their liberal opinions. Her poems, ' Marguerites de la Marguerite des Princesses ' (1547), show the mediæval influences forming a junction with those of the Renaissance. Some are religious, but side by side with her four dramatic Mysterious and her eloquent ' Triomphe de l'Agneau ' appears the ' Histoire des Satyres et Nymphes de Diane,' imitated from the Italian Sannazaro."—Dowden.

" Adored by cultured ladies of Tudor England, the Queen of Navarre owed something of her English reputation to the infant zeal of Queen Elizabeth while she was princess. At the age of eleven the English princess translated a pious poem from Queen Margaret's pen. On the French queen's death, in 1549, the daughters of Protector Somerset penned those elegies which won Ronsard's admiration." (Sidney Lee, *The French Renaissance in England*).

**Les Lunettes des  
Princes avecques  
aulcunes balades &  
additions composees par noble hom-  
me Jehan Meschinot escuyer en son  
vivant et grant maistre d'hostel de la  
Royne de France.**

Le prince.



Lacteur.



**¶ On les vend a Lyon au pres de nostre  
dame de cōtoit cheulx Olivier Arnoulet.**

Title-page from

JEAN MESCHINOT. LES LUNETTES DES PRINCES.

Lyons, Olivier Arnoulet (1530).

See Item No. 475.

LES  
ESSAIS  
DE MICHEL SEI-  
GNEVR DE MONTAIGNE.

*EDITION NOUVELLE, TROVVEE APRES  
le decess de l'Autheur, reueue & augmentee par luy d'un  
tiers plus qu'aux precedentes Impressions.*



A PARIS,  
Chez MICHEL SONNIVS, rue saint Jaques,  
à l'escu de Balle.

CIC. IC. XCV.

AVEC PRIVILEGE.

Title-page (greatly reduced) from  
MONTAIGNE. LES ESSAIS. The First Folio Edition.  
Paris, 1595.  
(*The most complete edition with the best text.*)  
See Item No. 488.

442 MARGUERITE DE VALOIS, REINE DE NAVARRE.

L'Heptameron Des Nouvelles de Tresillustre et tres-  
Excellent Princesse, Marguerite de Valois, Royne de Navarre,  
Remis en son vray ordre, confus auparavant, en sa premiere  
impression: et dedié a tresillustre et tresverteuse Princesse  
Jeanne, Royne de Navarre, Par Claude Gruget, Parisien.

*With woodcut initial letters.*

4to. *Full levant morocco, sides richly tooled, gilt panel  
back, inside dentelles, g. e.*

*Paris, B. Prevost for Gilles Robinot, 1560.*

(SEE ILLUSTRATION, PLATE NO. LXXIII.).

£52 10s

From the Léon Rattier collection.

*Fairfax Murray Catalogue of Early French Books, Vol. I., p. 471.*

Third Edition of the Heptameron, but the second containing the 72 Novels,  
and the second edited by Gruget. The first edition contained only 67 Novels.

"The union of the mundane and moral spirit is singularly shown in Marguerite's  
collection of prose tales, written in imitation of Boccaccio, the *Heptaméron des  
Nouvelles*.

"These tales were not an indiscretion of youth; probably Marguerite composed  
them a few years before her death; perhaps their licence and wanton mirth were  
meant to enliven the melancholy hours of her beloved brother; certainly the writer  
is ingenious in extracting edifying lessons from narratives which do not promise  
edification. They are not so gross as other writings of the time, and this is  
Marguerite's true deference; to laugh at the immoralities of monks and priests was a  
tradition in literature which neither the spirit of the Renaissance nor that of the  
Reformation condemned. A company of ladies and gentlemen detained by floods on  
their return from the Pyrenean baths, beguile the time by telling these tales, and  
the pious widow Dame Oisille gives excellent assistance in showing how they tend  
to a moral purpose." (Dowden).

## 443 MARGUERITE DE VALOIS, REINE DE NAVARRE.

L'Heptameron ou Histoires des Amans Fortunez des nouvelles de tresillustre et tresexcellente Princesse, Marguerite de Valois, Royne de Navarre.

Remis en son vray ordre, confus auparavant en sa premiere impression et dedie à tresillustre et tresverteuse Princesse Jeanne, Royne de Navarre, par Claude Gruget, Parisien.

12mo. *Bound by Trautz-Bauzonnet in blue levant morocco, gilt centre ornament on sides, inside dentelles, g. e.*

*Paris, Michel de Roigny, 1574.*

£25

## 444 [MARGUERITE DE VALOIS, REINE DE NAVARRE.]

Le Tombeau de Marguerite de Valois Royne de Navarre. Faict premierement en Disticques Latins par les trois Sœurs Princesses en Angleterre. Depuis traduictz en Grec, Italien, et François par plusieurs des excellentz Poëtes de la France. Avecques plusieurs Odes, Hymnes, Cantiques, Epitaphes, sur le mesme subject.

Small 8vo. *Blue morocco, gilt sides and back, inside dentelles, g. e., by Petit-Simier.*

*Paris, De l'imprimerie de Michel Fezandat, et Robert Granjon, 1551.*

£63

A fine copy from the libraries of Viollet le Duc and of Prosper Blanchemain, who has added a MS. table of the abbreviated signatures and initials occurring in the volume.

" Of a third French tutor in England an even more interesting story may be told. A French poet of modest attainments, with an equal capacity for art and

MARGUERITE DE VALOIS—*continued.*

poetry, Nicolas Denisot (1515-59) was French tutor of the three daughters of Protector Somerset, the Protestant Statesman. Under Denisot's guidance the young English ladies wrote Latin elegies on the queen of contemporary French literature, Margaret of Navarre. The labour of love was welcomed with enthusiasm in Paris. The Latin verses—one hundred quatrains—were published in Paris in 1550 under Denisot's editorship. The poetic essay moved the sympathy of Denisot's poetic friends—*plusieurs des excellents poëtes de la France*. A volume of translation from French pens in Greek and Italian as well as in French pens was issued by Denisot next year. Denisot's triumph in bringing his English pupils under the banner of French humanism deeply impressed Frenchmen. Ronsard was then approaching the throne of French poetry, and in one of the great poet's earliest odes he salutes the ladies Seymour with charming buoyancy. If Orpheus had heard

*le luth des Sirenes  
Qui sonne aux bords escumeux  
Des Albionnes arenes,*

the Greek lyrist would have forsaken his own pagan key and learned of the English women their Christian note. Ronsard exuberantly credits Denisot with drawing England into alliance with France in the war which the Renaissance waged on barbarism.

*Denisot se vante heure (i.e. heureux)  
D'avoir oubliée sa terre  
Et passager demeuré  
Trois ans en vostre Angleterre. . .  
les esprits  
D'Angleterre et de la France,  
Bandez d'une ligue, ont pris  
Le fer contre l'ignorance.*

All that was needed to seal the union in Ronsard's gallant fancy was for one of Denisot's English scholars to cross the sea and find a French husband."

*Lors vos escrits avancez  
Se verront recompensez  
D'une chanson mieux sonnée  
Qui crira vostre hymenée."*

(Sidney Lee, *The French Renaissance in England*.)

444<sup>A</sup> MARGUERITE DE VALOIS, REINE DE FRANCE.

Les Mémoires de La Roine Marguerite [published by Auger de Moléon, Seigneur de Granier.]

12mo. *Original limp vellum.*

*Paris, Charles Chappellain, 1628.*

£4 4s

## 445 MARGUERITE DE FRANCE, QUEEN OF NAVARRE.

Les Mémoires de la Roine Marguerite. [Published by Auger de Moléon, Seigneur de Granier.]

Small 8vo. *Red morocco, gilt lines on sides, full gilt back, inside dentelles, g. e.*

*Paris, Jouxte la copie imprimée par Charles Chappellain,*  
1629. £4 4s

## 446 MARGUES (NICOLAS).

Description du Monde desguisé. (In verse).

*Printed in Italic letter. With printer's device on title-page.*

4to. *Bound by Trautz-Bauzonnet in full red levant morocco, inside dentelles, g. e.*

*Paris, Thomas Richard, 1563.*

£21

Very curious satiric poem on the customs and fashions of the time.

The Lignerolles copy.

## 447 MAROT (CLEMENT).

La suite de l'Adolescence Clementine.

*Printed in Roman letter.*

146 pages, small 8vo. *Crimson morocco, gilt lines on sides, g. e.*

*Paris (N.D.).*

£26

ONUPHRII  
PANVINII. VERONENSIS  
FRATRIS. EREMITAE  
AVGVSTINIANI  
REIPVBLICAE. ROMANAЕ  
COMMENTARIORVM  
LIBRI. TRES

Et alia quaedam quorum seriem se-  
quens pagella indicabit



VENETIIS · Ex Officina Erasmiana  
apud Vincentium Valgrisium,  
M D LVIII

Title-page from ONUPHRIUS.

Venice. 1558.

(With the autograph signature of the great Montaigne on the title-page.)

See Item No. 496.

Comment les deux champions commençerent la bataille et q̄ bon d'oit que le chevalier lombard eust si fut il desconfit et mis a mort par le bon champion benoist.



**A**insi q̄z curēt faitz ser  
mēs dng coſte / a daultre  
cēmēcerēt a brocher che-  
uallo des cſperōs si cou-  
cherent leurs lances / et toutes deup  
assenerent sur les harnois tāt q̄ les  
lances volerent en pieſez / les escus  
se fendirent / A dīc ilz paſſerent tout  
oaltre / misrēt les māis aux espées  
tellement que le chevalier lombard  
y exploita tres daillāment / car de si  
grāns coups donna sus le daillānt  
benoist qui luy dettilla son ſauſer  
tellement que il luy entama la chair

Ogier

tāt que la terre fut anouſce de ſon  
ſang / fait que ledit chevalier lombard  
luy eſcra a haulete doix. Au iour  
d'huy verria le roy deſier la trahison  
tout clercement. A dīc diſt benoist. o:  
nes tu pas la ou tu cuydes. Si luy  
ramena dng moult grant coup de  
taille ſur ſon heaulme / a luy auallat  
ſe cercle de ſon heaulme / a ſe le coup  
eust bien p̄ins / il luy eust fendue le  
teſte iusques aux dentz / a le chevalier  
lombard retourne deſſus ſeal tres  
daillāment ſe porta / tellement que  
ordiſoit que la victoire ſeroit ſienne.

k.ii

A page from OGIER LE DANOIS. With 40 woodcuts.

Paris, Veuve Trepperel &amp; Jean Jehanot (1515).

See Item No. 518.

## 448 MAROT (CLEMENT).

Les Oeuvres de Clement Marot valet de chambre du roy. Desquelles le contenu s'ensuit, L'adolescence Clementine, La suite de l'adolescence, Deux liures d'Epigrammes, Le premier liure de la Metamorphose d'Ouide. Le tout par luy autrement et mieulx ordonne, que par cy devant.

*Printed in Gothic letter.*

4 parts in one volume, 8vo. *Bound by Trautz-Bauzonnet in blue morocco, doublures of crimson morocco, gilt fleurons on sides, full gilt back, inside dentelles, g. e.*

*Lyons, Gryphius (1538).*

(SEE ILLUSTRATION, PLATE NO. LXXIV.).

£195

Very rare edition published by Marot himself, with many changes and important additions. It is almost entirely printed in Gothic letter, and the edition was divided between Gryphius and Dolet.

An extremely fine copy, with wide margins in a charming binding by Trautz-Bauzonnet, from the libraries of Count de Chaponay, Baron S. de La Roche Lacarelle and Hector de Backer.

"Of all the French poets who have from time to time given a new direction to the course of French poetry Marot is the only one who effected this change modestly and peacefully. He made no warfare on his predecessors, he issued no manifestos, but he gradually emancipated himself from the poetical traditions with which he was surrounded in his youth, and when by the age of twenty-seven he had found an independent style of his own it was seen that French poetry had undergone a remarkable transformation. This was most visible in the matter of language. In place of the pseudo-classical pedantry of the *rhétoriqeurs* and the scarcely less affected jargon of the would-be followers of Villon it now spoke a language which, without being vulgar or common-place, had the true savour of the soil of France. It was clear, firm, easy, lending itself alike to tenderness and pathos, to wit and humour. Here at last was a true Frenchman. This transformation was in a large measure due to Marot's native tact and good sense. But he was helped by two external influences, the Court and classical models. In the preface to his edition of Villon he says "that he has no doubt that Villon would have surpassed all the poets of his time had he been bred at the court of kings and princes, where judgment becomes finer and language more polished." This implies that he recognised his own debt to the Court. At a time when the crying need of French poetry was for a natural language, the conversation of polite society could not fail to have a beneficial influence upon a young poet.

Marot was on the whole, like most French writers, a conscientious artist. Like La Fontaine, who owed not a little to him, he combined perfection with apparent ease. In his best songs and *ballades* and *rondeaux* he attains the simplicity which is the highest achievement of art. Though there is not a word that seems out of place, there is no sense of painful elaboration." (Tilley, *The Literature of the French Renaissance*).

## 449 MAROT (CLEMENT).

Les Oeuvres de Clement Marot Valet de chambre du Roy. Desquelles le contenu s'ensuit, l'adolescence Clementine, La suite de l'Adolescence, Deux liures d'Epigrammes. Le premier liure de la Metamorphose d'Ouide.

*Printed in Gothic letter.*

Small 8vo. *Bound by Bauzonnet in dark green morocco, gilt lines on sides, inside dentelles, gilt lines on back, g. e.*

*Lyons, Françoys Juste, 1539.*

(SEE ILLUSTRATION, PLATE NO. LXXV.).

£175

From the collections of J. L. A. Coste, Lignerolles, Loviot and Moura.

THE FIRST EDITION WITH CONTINUOUS PAGINATION.

" The voice of the native muse of France also gained the two English poets' ear, while they were at the French Court. Clément Marot was the king of French poets in the epoch of Wyatt and Surrey, and comparison of them with him is inevitable. In his own country Marot's fame largely suffered eclipse with his death in 1544. The Ronsardian dynasty of the ripened Renaissance was inclined to identify him with mediaeval barbarism. In England his original reputation lingered longer. It began at the call of Wyatt and Surrey, and expanded later. Wyatt caught inspiration from the versatility of Marot, and Spenser echoed some of his strains.

" His father, Jean Marot, a pectaster of the rhetorical school, edited the work of the mediaeval master, Alain Chartier, whose name Caxton had made familiar to English ears; Clément's boyish breeding roused in him lasting affection for the past or the passing literature of his country. Beginning life as a nobleman's page and accompanying his master to the wars in Italy, he enjoyed in youth a fleeting glimpse of Italian culture, but the foreign influence left small impress on his staunch Gallic spirit. Some sparse translations from Petrarch are almost all that his muse owed to Italy. He drank deeper of the classical learning of the Renaissance, and paid tribute to the apostle of Renaissance scholarship by turning into French verse two of Erasmus's colloquies. He knew no Greek, but his study of Latin coloured his imagery. He interpreted in French translations a portion of Ovid's *Metamorphoses*, and, through the Latin, the Greek Musaeus's beautiful idyll had a numerous progeny, and included, half a century afterwards, the English version which Marlowe began and Chapman completed. Marot translated, too, an eclogue of Vergil, but his native vivacity is seen to better advantage in original eclogues from his pen. There he followed in Vergil's path, but classical poetry only lightly moulded his fancy. The original notes of his eclogues were robust enough to lend inspiration to Spenser's *Shepheards Calen-*

MAROT—*continued*.

der, the earliest flower of great Elizabethan poetry. Marot wrote epigrams in which at times there is an echo of Martial, but far more often the sting is the Frenchman's own inspiration.

" Many of Wyatt's lyric measures clearly reflect the rhythms of Clément Marot and his school, and the points of identity leave no doubt that the Englishman was often a direct borrower from Marot. Both poets occasionally employ a stanza eight lines long, and although there are slight variations in the length of line, the rhymes are in both French and English cast in an identical mould of unusual type-ababbcbc. Wyatts little six-line and eight-line poems repeatedly catch the note of the *sirains* or *huitains* of Marot or of his rival Melin de Saint-Gelais. The *sestinas* and *ottavas* of the Italiane are in a somewhat different key. By Tudor Englishmen such fragmentary verse was invariably associated with France. In the opening days of Queen Elizabeth, George Gascoigne, the author of the earliest English treatise on prosody, employed the French terms *dirains* and *sirains* to designate poems of ten and six lines long, of which he knew little save that they were 'commonly used by the French.'

" Again, Wyatt's fondness for irregular lines of Skeltonian brevity echo a French predilection to which Marot was no stranger. The light French note seems also struck by Wyatt in both the metre and the sentiment of such a familiar poem as 'The Careful Lover Complaineth and the Happy Lover Counselleth.'

" This song, which Shakespeare parodies (*Twelfth Night*, IV., II., 79-80), begins,  
*Ah! Robin!*  
*Jolly Robin!*  
*Tell me how thy Leman doth.*

Marot in his Eclogues calls himself 'Robin,' a common appellation of French pastoral poetry, and applies the name to licentious shepherds in two epigrams (fl. Nos. CCLXXXIV. and CCLXXXV.). Wyatt's brief poem in its later stanzas takes the form of a dialogue in which the alternate speeches are headed by the French words *réponse* and *le plaintif*.

" More significant is the fact that Wyatt's muse loved that form of lyric known as the *rondeau*, which was a petted child not only of the mediaeval muse of France, but of the latest disciples of the early sixteenth century. Occasionally the *rondeau* had been tried in England by Chaucer and Lydgate, but old English experiments were rare and crude. The metre of the French *rondeau* was only brought to perfection in the epoch of Marot, and mainly by Marot himself. Wyatt's *rondeaus* invariably respect that reformed scheme which enjoyed Marot's peculiar sanction. Though there is nothing in Wyatt's bathetic cadences to recall the felicities of Marot's best harmonies, the resemblance between Marot's and Wyatt's *rondeaus* is too close in shape and often in topic to be fortuitous. Wyatt's refrains are clearly of Marot's invention. With the close of Surrey's and Wyatt's poetic careers, poetic ambition in England subsided for a generation.

" Yet Wyatt and Surrey do not lack all links with the Elizabethans, and it is curious to observe that the links are largely of French texture. When the poetic spirit of Elizabethan England first grew articulate in Spenser's early verse, it re-echoed for a short season the old-fashioned key of Marot which Wyatt had emulated. Only later did English poetry aspire to borrow notes from Ronsard's more accomplished lyre. Spenser's boyish endeavour of *The Vision of Petrarch* comes straight,

(Continued over)

MAROT—*continued.*

not from an Italian source, but from Marot's *Les Visions de Pétrarque*. Two of the eclogues or pastorals in Spenser's *The Shepheards Calender* paraphrase with literalness poems by Marot. Spenser's friendly contemporary and commentator, 'E. K.', tells how the English poet called himself Colin because Marot had assumed the like pastoral name. Spenser's poetic shepherd, Thenot, is drawn, too, from Marot's tuneful page. Marot, in another of his pastoral names, that of Robin, makes confession to the shepherd-god, Pan, of the poetic aspirations of his innocent childhood.

"Spencer, under the pastoral name of Colin, echoed the strains of the French Robin and paid his addresses to Pan in Marot's accents. Marot's appeal—

*Escoute un peu, de ton vert cabinet,  
Le chant rural du petit Robinet—*

sounds oddly in Spenser's rendering

*Hearken awhile from thy green cabinet,  
The rural song of careful Colinet.*

Thus Elizabethan poetry betrayed no reluctance to exercise its prentice hand in 'le style Marotique' after that vogue in France was dead. The Elizabethan muse while approaching maturity cast many a backward glance on old French literature, as if to seek counsel there for future progress. Marlowe followed Marot in versifying in his own tongue Musaeus's poetic tale of Hero and Leander. Adaptation of Marot's fancy was indeed pursued on occasion throughout the Elizabethan era. More than one instance is found in so representative a miscellany of the epoch's verse as Davison's *Poetical Rhapsody*, which was first published in 1602. The English adapter was prone to amplify his French original, but the source of his inspiration cannot be ignored by any student of Marot's work." (Sidney Lee, *The French Renaissance in England*.)

## 450 MAROT (CLEMENT).

Les Oeuvres de Clement Marot de Cahors, Valet de chambre du Roy. Augmentées d'un grand nombre de ses compositions nouvelles, par cydevant non imprimées. Le tout soigneusement par luy mesmes reveu, et mieulx ordonné.

*Printed in Roman Letter. With Dolet's device on first title and last leaf.*

Small 8vo. *Original calf (in case).*

*Lyons, Estienne Dolet, 1542.*

£112

An extremely scarce edition of which only six or seven other copies are on record. This is quite complete with the last leaf (missing in several copies) containing Dolet's device and on the recto Marot's curious poem *Pour le Perron de Mon Seigneur le Dauphin au tourney des Chevaliers errants à la Berlaudiere près Chatelerault en l'an 1541.*

See also note to No. 449 of this Catalogue.

Ordonnances prononcées  
en la court de parlement a Rouen le. 1515. tour daoust  
mil cinq cens dixneuf. Et publiées a son de tribune  
par les carrefours de la dicte ville le. v. tour du  
moys. Sur le faitet de la chose publicque: cest assa  
uoit/peste/filles publicquez/vacabondz et plus  
eurs autres articles tenues en icelles ordonnances



Title-page from

ORDONNANCES SUR LE FAICT DE LA CHOSE PUBLICQUE, PESTE, FILLES PUBLICQUEZ, VACABONDZ, ETC.

Rouen, 1519.

See Item No. 522.



Title page from  
OVID. LES METAMORPHOSES EN VERS FRANCOIS.  
Paris, 1617.  
See Item No. 530.

451 MAROT (CLEMENT).

Les Oeuvres de Clement Marot.

*Title within woodcut border.*

*Printed in Italic letter.*

Small 8vo. *Bound by Cuzin in full crimson morocco, gilt ornaments on sides, gilt back, inside dentelles, g. e.*

*Paris, Jean Ruelle, 1546.*

£27

452 MAROT (CLEMENT).

Les Oeuvres de Clement Marot, de Cahors, vallet de Chambre du Roy. Plus amples, et en meilleur ordre que paravant.

*Printed in Italic letter.*

Small 8vo. *Bound by Belz-Niedrée in full crimson morocco, gilt lines on sides, full gilt back, inside dentelles, g. e.*

*Paris, Guillaume le Bret, 1547.*

£38

453 MAROT (CLEMENT).

Les Oeuvres de Clement Marot.

*Title within woodcut border. Printed in Italic letter.*

Small 8vo. *Bound by Trautz-Bauzonnet in full olive levant morocco, gilt lines on sides, full gilt back, inside dentelles, g. e.*

*Paris, Gabriel Buon, 1568.*

£35

454 MAROT (CLEMENT).

Les Oeuvres de Clement Marot, de Cahors en Quercy.

*Printed in Italic letter.*

Small 8vo. *Bound in red levant morocco, gilt lines on sides, full gilt back, g. e., by Masson-Debonnelle.*

*Paris, Claude Gautier, 1571.*

£35

## 455 MAROT (CLEMENT).

*Les Oeuvres.*

*Printed in Roman letter. With Marot's portrait on title and many charming woodcuts.*

12mo. *Bound by Thibaron in full olive levant morocco, inside dentelles, g. e.*

*Lyons, Jean de Tournes, 1579.*

£35

## 456 MAROT (CLEMENT).

*Les Oeuvres de Clement Marot, de Cahors, en Querci, Vallet de Chambre du Roy. Plus quelques Oeuvres de Michel Marot fils dudit Marot.*

*Printed in Italic letter.*

12mo. *Bound by Bénard in dark green morocco, gilt fleurons on sides, gilt ornamental back, inside dentelles, g. e.*

*Niort, Thomas Portau, 1596.*

£22 10s

An unnoticed first issue with the signature of the last quire *inverted*. This typographical error was corrected in all but a few copies.

## 457 MAROT (CLEMENT).

A Variant of this Edition.

*Printed in Italic letter.*

12mo. *Original calf binding, gilt back.*

*Niort, Thomas Portau, 1596.*

£22 10s

The signature of the last quire is NOT inverted.

458 MAROT (CLEMENT).

Les Oeuvres de Clement Marot de Cahors, Valet de Chambre du Roy. Reveuës et augmentées de nouveau.

2 vols., small 8vo. *Crimson morocco, gilt lines on sides, gilt back, inside dentelles, g. e.*

*La Haye, Adrian Moetjens, 1700.*

£7 10s

From the Prosper Blanchemain collection.

The genuine first issue of this edition with the same fleuron on the two titles.

459 MAROT (CLEMENT).

Trois Premiers Livres de la Metamorphose d'Ovide. Traduictz en vers François, Le premier & second par Cl Marot, Le tiers par B. Aneau. Mythologizez par Allegories Historiales, Naturelles & Moralles, recueillies des bons Autheurs Grecz, & Latins, sur toutes les fables & sentences.

Illustrez de figures & images conuenantes. Avec une préparation de voie à la lecture & intelligence des Poetes fabuleux.

*With numerous woodcuts.*

8vo. *Old calf, gilt back.*

*Lyons, Macé Bonhomme, 1556.*

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8vo. *Crushed green morocco, three-line gilt fillet border on sides, gilt panelled back, by Koehler.*

*Lyons, Jean de Tournes, for Antoine Vincent, 1563.*

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## 461 MAROT (JEAN).

Le Recueil Jehan Marot de Caen, Poete et escrip vain de la magnanime Royne Anne de Bretaigne, et depuys Valet de chambre du Treschretien Roy Francoys premier.

*Printer's mark on title.*

Small 8vo. *Old calf, gilt back.*

*Paris, Pierre Roffet (about 1534).*

£42

Contains the following poems:—

Le doctrinal des Princesses et nobles Dames, faict et deduict en **xxvij.** Rondeaulx.

Epistre des dames de Paris au Roy.

Epistre des dames de Paris aux Courtisans estantz en Italie.

Epistre nonachevee a la Royne Claude touchant la journee saincte Brigide.

Sixain de Clement Marot filz de l'auteur.

La response de France et des Estatz aux escrivains seditieux.

Chant Royal de la Conception nostre dame.

Chant Royal de nostre Redempteur Iesuchrist, et ung Rondeau a ce propos.

Cinquante Rondeaulx sur divers propos.

Jean Marot, born in 1463 at Mathieu, near Caen, died at Cahors in 1523. It is believed his family name was originally Desmarests. He was Secretary to Anne of Brittany, an office also held at different times by J. Le Maire and A. de la Vigne.

“*Ses poésies, malgré des négligences et des passages obscurs, offrent de réelles qualités, le naturel dans le tour, la justesse dans l'expression, la vérité et quelquefois l'éclat dans la peinture, le choix et la variété du rythme.*” (Vapereau).

## 462 MAROT (JEAN).

Ian Marot de Caen sur les deux heureux Voyages de Genes et Venise, victorieusement mys a fin par le très chrestien Roy Loys douxiesme.

*Printed in Roman letter. With many charming little woodcuts.*

Together with: Recueil des oeuvres Jehan Marot, illustre poete Francoys, contenant Rondeaulx, Epistres, Vers espars, Chantz Royaulx. *Lyons, 1537.*

16mo. *Calf, gilt ornamental lines on sides, and gilt back, g. e.*

*Lyons, Françoys Juste, 1537.*

£63

An extremely scarce edition of which no copy has come on the market for a number of years. This is an important work on the Expeditions of Louis XII. to Italy: it is mainly in verse of various metres interspersed with a few prose pieces.

463 MAROT (JEAN).

Oeuvres de Jean Marot. Nouvelle Edition.

Printed on vellum throughout.

2 vols., 8vo. Old French red morocco, gilt lines on sides, gilt panelled back, with a rosette in centre of each panel, inside dentelles, g. e.

Paris, Coustellier, 1723.

£70

This is one of three extant copies printed on vellum. The first was purchased at the time of publication by Chastre de Cangé, whose library was incorporated in 1733 in the Bibliothèque Royale.

The second was sent to Robert Harley, second Earl of Oxford, and has not been traced.

This, the third, was sold to Charles d'Orléans, abbé de Rothelin, and subsequently belonged to Baron Leopold Double and to Emile Gautier; it is mentioned by Van Praet (Vol. III., p. 196) and in Brunet's supplement.

464 MARQUETZ (SOEUR ANNE DE).

Les Divines Poesies de Marc Antoine Flaminius: Contenantes diuerses Prieres, Meditations, Hymnes, et actions de graces à Dieu: Mises en François, avec le Latin respondant l'un à l'autre. Avec plusieurs Sonnets et Cantiques, ou Chansons Spirituelles pour louer Dieu.

A Madame Marguerite, sœur du Roy treschrestien Charles IX.

Small 8vo. Vellum gilt, g. e.

Paris, Nicolas Chesneau, 1569.

£21

Translated by Soeur Anne de Marquetz, a nun at Poissy.  
From the Prosper Blanchemain collection.

465 MARQUETZ (SOEUR ANNE DE).

Sonets Spirituels, de feüe tres-verteuse et tres-docte Dame Sr. Anne de Marquets Religieuse à Poissi, Sur les Dimanches et principales solennitez de l'Annee.

8vo. Brown calf, inside dentelles, g. e.

Paris, Claude Morel, 1605.

£52 10s

Among the preliminary poems is a charming Sonnet by Ronsard.

## 466 MARTIAL DE PARIS, DIT D'AUVERGNE.

Droictz nouveaux publiez de par messieurs les Senateurs du temple de Cupido, sur lestat et police Damour pour avoir entendu le different de plusieurs amoureux et amoureuses.

8vo. *Old vellum.*

(1540).

£15 15s

This edition is fully described by Brunet (III., 1485), with a facsimile of the remarkable and unidentified printer's device on the title. It contains numerous small and charming woodcuts by an unknown artist.

## 467 MARTIAL DE PARIS, DIT D'AUVERGNE.

Aresta Amorum LI, accuratissimis Benedicti Curtii Symphoriani commentariis ad utriusque juris rationem forensumque actionum usum, quam acutissime accommodata.

8vo. *Old French calf, gilt back.*

*Lyons, Sebastien Gryphius, 1546.*

£8 8s

A VERY CURIOUS AND SCARCE BOOK OF LOVERS' LAW REPORTS, ONE OF THE MOST SINGULAR JEUX D'ESPRIT OF THE MIDDLE AGES.

Brunet says of it: "Les Arrêts d'amour sont des questions de droit et de procédure, accommodées à la matière des amours; ce n'était qu'un cadre imaginé pour consigner les formes de la procédure et les principes au droit, et pour les mettre à la portée des gens du monde, en les appliquant à des espèces fictives et galantes."

The cases are given in French, the commentary in Latin.

Extraordinary collection of edicts "modelled on the form of the Courts of Love of the 12th—14th centuries, which were obsolete by the 15th, in spite of efforts to revive them. The author was born about 1420 at Paris and died in 1508." Although some people imagine that this book which bears the title of "Aresta Amorum," is a legal work it is really a very amusing production which only adopts a legal form. The following are headings of some decrees (there are 51 in all).

"A lover bears plaint against his lady saying that she kissed him so roughly that she made his nose bleed."

"A young lady complains of her husband because he does not suffer her to wear hat and coat in the new fashion."

"Law suit against a young damsels for having refused a kiss from a young man at a dance; she was summoned before the ecclesiastical court of love and she was excommunicated as she did not appear and she finished her days in sadness and was buried without consecrated ground."

"A decree forbidding all pastrymakers and cooks to put up their stalls near churches in order that the smoke may not prevent young men from seeing the lady they love."

"A sentence given against a lover who gave his lady two smacks on her cheek because she put green grass down his back, and his punishment as a warning to all others who would like to do the same in a similar case."

467A MARTIANAY (JEAN).

Defense du Texte Hebreu et de la Chronologie de la Vulgate contre le livre de l'Antiquité des Tems Retable. Par le R. Père Dom Jean Martianay, Religieux Benedictin de la Congregation de Saint Maur.

Small 8vo. *Old French crimson morocco, g. e., with the gilt Arms on sides of Pope Alexander VIII.*

Paris, Chez L. Roulland le Fils, 1689.

£9 9s

468 MARTIN (CORNILLES).

Genealogies des Forestiers et Contes de Flandres. Avec brieve Histoire de leurs vies: Recueillies de plus veritables et anciennes Chroniques par Cornille Martin: Ornées des vrais pourtraicts et habits à la façon de leurs temps, tirés des anciens tableaux par Piere Balthasar.

*Finely engraved title, on verso full-page engraving of Coat of Arms of Isabella of Spain and of Albert Archduke of Austria, and 43 full-page engravings, all by Pierre Balthasar.*

8vo. *Half cloth.*

Antwerp, Robert Bruneau, pour Baptiste Vrient, 1612.

£2 10s

468A [MARY QUEEN OF SCOTS.]

Belleforest (François de). L'Innocence de la Tres Illustré, Tres-Chaste, et Debonnaire Princesse, Madame Marie Royné d'Escosse.

8vo. *Morocco gilt.*

*No name or place.* 1572.

Probably printed secretly in Paris.

£5 5s

## 468B [MARY QUEEN OF SCOTS.]

Bellieure (Pomponne de). Harangue Faicte à la Royne D'Angleterre [pour la desmouvoir d'entreprendre aucune Jurisdiction sur la Royne d'Ecosse.]

Small 8vo. *Half morocco, g. e.*

*No name or place.* 1588.

£7 10s

The Author of this excessively rare little brochure, was sent over to England by Henri III. of France, to mediate with Queen Elizabeth on behalf of Mary Queen of Scots. The above is an address presented to Elizabeth, excusing and defending her.

“A MOST VIRULENT INVECTIVE AGAINST QUEEN ELIZABETH.”

## 468c [MARY QUEEN OF SCOTS.]

Blackwood (A.). Martyre de la Royne d'Ecosse, Douairière de France.

FIRST EDITION. Thick small 8vo. *Original calf (joints repaired).*

*Edin., Chez Jean Nafeild, 1587.*

£6 6s

Adam Blackwood, Scottish writer, was, by the instrumentality of Mary Queen of Scots, made counsellor or judge of the parliament of Poictiers. During Mary's captivity in England, he paid her frequent visits and was untiring in his efforts to do her all the service in his power. After her death he published a long exposure of her treatment in prison, interspersed with passionate denunciations of her enemies, especially Knox and Queen Elizabeth. The book is of special interest as a graphic presentation of the sentiments and feelings which her pitiable fate aroused in her devoted adherents.

LE PREMIER  
LIVRE DV PREVX,  
VAILLANT ET TRESVICTO-  
RIEVX CHEVALIER PALMERIN  
D'ANGLETERRE, FILZ DV  
ROY DOM EDOARD.



Auquel feront recitees ses grandes proeesses: & semblable-  
ment la cheualeureuse bonté de Florian du desert,  
son frere, auec celle du Prince Florendos,  
filz de Primaleon.

TRADUIT DE CASTILLAN EN

François par maistre Iaques Vincent, du Creft Arnauld  
en Dauphiné.

Auec ample Indice des singulieres & principa-  
les matieres.

MON HEUR VIENDRA.



A' LYON,  
PAR THIBAULD PAYEN.

M. D. LII.

Auec Priuilege pour dix ans.

Title-page from

[PALMERIN]. LE PREMIER [ET LE SECOND] LIVRE DU CHEVALIER PALMERIN D'ANGLETERRE.

Lyons, 1553.

See Item No. 533.

LE NOUVEL  
AMOUR.

P. de Tours au Lecteur.

SI Lamie de Court, & la parfaicte amie  
Ste sont desfaveues & vieilles: Voici le  
Nouuel Amour qui se presente a toi(amou-  
reux Lecteur) pour de sa nouuellete  
refreschir ton esperit. Nouuel toutesfois  
ainsi que cōmun, & cōmun ainsi q̄ nouuel  
cōme dit le Grec puer be. Il est(quād a ma  
cognoiscence)orphelin: sinō q̄ cōme il est  
tout nouuel, & neuf: il fust par aduēture sor-  
ti de la Maison Neufue. Maison Neufue  
dond rien ne sort qui ne soit a iamais neuf,  
pour lōguemēt, voire eternellemēt durer.

De qui il est, a la verite ien suis incer-  
tain. Parquoy cōme orphelin le re-  
cepuras, en tel habit que ie lay  
aorne, & lui seras tu-  
teur fauorable.

M. D. XLIII.

A Lyon par François Iuste,  
& Pierre de Tours.

Title-page from ALMANQUE PAPILLON, LE NOUVEL AMOUR.

Lyons, 1543.

FIRST EDITION.

See Item No. 535.

468D [MARY QUEEN OF SCOTS.]

[Blackwood (A.)] Histoire et Martyr de la Royne d'Escosse, Douairiere de France, proche heritiere de la Royne d'Angleterre. Contenant les trahisons à elle faictes par Elizabet Angloise, par où on cognoist les mensonges, calomnies et faulses accusations envers ceste bonne Princesse innocente.

12mo. *Full morocco gilt, g. e.*

*Paris, pour Guillaume Bichon, 1589.*

£7 10s

A very rare edition of this famous apology for Mary Queen of Scots.

468E [MARY QUEEN OF SCOTS.]

[Blackwood (A.)] Martyre de la Royne d'Escosse, Douairiere de France. Contenant le vray discours des trahisons à elle faict à la suscitation d'Elizabet Angloise, par lequel les mensonges, calomnies et faulses accusations dressées contre ceste très-verteuse, très-Catholique et très-illustre Princesse sont esclarcies et son innocence averée. Avec son oraison funèbre prononcée en l'Eglise Nostre Dame de Paris.

Small 8vo. *Full brown morocco, inside dentelles, g. e.*

*Edimbourg, Chez Jean Nafeild, 1588.*

£5 5s

Ruled in red.

FROM THE LIBRARY OF PATRICK RUTHVEN, 3RD LORD RUTHVEN (1520-1566),  
PRIVY COUNCILLOR OF MARY QUEEN OF SCOTS, AND THE CHIEF  
INSTIGATOR IN THE MURDER OF RIZZIO.

468F [MARY QUEEN OF SCOTS.]

Carion (J.). *Le Liure des Chronicques de seigneur Jehan Carion philosoph, ou sont comprins tous haultz actes & beaulx faictz en decent & couenable ordre, depuis le commencement du monde iusques au regne du tres chrestien Roy Francoys premier de ce nom, etc.*

Tourné de Latin en Francoys par maistre Jehan le Blond.

*Illustrated with 15 well-executed woodcuts.*

Small 8vo. *In contemporary brown calf, having on either side in gold the Royal Crest of Scotland (used by Mary Queen of Scots), namely, the Lion of St. Andrews.*

Paris, 1546.

£105

A BOOK OF THE HIGHEST INTEREST FROM THE LIBRARY OF LORD RUTHVEN, PROBABLY A PRESENTAION COPY FROM MARY QUEEN OF SCOTS TO HER CELEBRATED PRIVY COUNCILLOR. ON FLY-LEAF AT COMMENCEMENT IS THE FOLLOWING INTERESTING NOTE OF OWNERSHIP:—

*“ Patricii domini Ruthvene, superioris terrarum et barroniarum de Dirleton . . . Libellus pulcherrimus,”*

and in a different handwriting are the words:

*“ et maintenant d'Alexandre—” indicating a subsequent French owner.*

Patrick Ruthven, in 1552, was appointed to the command of the footmen of the army sent to France: He succeeded his father before 15 December of the same year, when the Queen conceded to him and his wife, Janet Douglas, a third part of the lands of Dirleton, Haliburton, and Hassindean, Berwickshire.

When Ruthven, in 1559, was requested by the Queen Regent to suppress the Reformation heresy among the inhabitants of Perth, he is reported to have answered “that he would make their bodies come to her grace, and to prostrate themselves before her,” but that to “cause them to do against their conscience he could not promise.”

In February, 1563, Ruthven was chosen a privy councillor of Mary Queen of

MARY QUEEN OF SCOTS—*continuea.*

Scots. Referring to his election, Randolph affirmed that the appointment “ disliked Moray ” on account of his sorcery; that “ an unworthier there is not in Scotland than he,” and that more might be spoken than he dared write. In a later letter he also mentions that the Queen “ cannot abide him,” and that “ all men hate him.” The explanation of these rumours regarding Ruthven is partly supplied by Knox, who states that the Queen in conversation referred to the “ offering of a ring to her by Lord Ruthven,” and declared that, though at Maitland’s instance he had been made one of her privy council, she “ could not love ” him, for she knew him “ to use enchantment.”

The first wife of Ruthven having been a Douglas, and his children by her being cousins-german of Lord Darnley, Ruthven was naturally a supporter of the Darnley marriage. Randolph represents him as the “ chief councillor ” of those who were bent on the marriage; and Knox states that at Mary’s council at this time were only the Earls of Atholl and Lennox and Lord Ruthven. It was Ruthven and Atholl who, with three hundred horsemen, escorted the Queen safely from Perth through Fife to Callendar House, when a plot was suspected to have been formed by Moray for her capture on the journey south. During the rebellion of Moray, after the Queen’s marriage to Darnley, Ruthven also joined the forces of the Queen with a command in the rearguard of the battle.

The rise of Rizzio in the favour of the Queen, accompanied as it was by the declining influence of Darnley and of the relatives and friends who had been the main supporters of the marriage, was observed by Ruthven with feelings of deep resentment. As early as 12 October, 1565, Randolph wrote that Morton and Ruthven “ only spy their time, and make fair weather until it come to the pinch.” It was probably at the suggestion of Morton or Ruthven that George Douglas inspired Darnley to apply to Ruthven to aid him against the “ villain David.” Ruthven, although then so ill that he “ was scarcely able to walk twice the length of his chamber,” agreed to assist him to the utmost of his power, and formally made known the proposal to Morton. It was Ruthven and Morton who agreed to undertake the management of the arrangements for seizing Rizzio. Their names are the only ones known to have been attached to the bond signed by Darnley, and probably they were attached as witnesses. Ruthven, in complete armour and pale and haggard from his long sickness, was the first of the conspirators to enter the Queen’s supper chamber after Darnley had taken his seat beside the Queen. The first conjecture of the Queen and her attendants was that he was “ raving through the vehemency of a fever.” In a stern voice Ruthven commanded Rizzio to come out from the presence of the Queen, “ as it was no place for him ”; and as he was about to seize Rizzio, who clung to the garments of the Queen, the other conspirators broke in and hurried Rizzio to the outer chamber. When Atholl, Huntly, Bothweil, and other nobles then in attendance on the Queen in the palace, alarmed at the uproar, appeared to be meditating a rescue, Ruthven went down, and, explaining to them that harm was intended to no one except Rizzio, and that they were acting at the instance of Darnley, who was present, persuaded them to retire to their chambers. He then returned to the Queen’s chamber, and, being faint, sat down and called for a cup of wine. Then followed the remarkable conversation with the Queen detailed at length by Ruthven in his “ Relation.” After the murder, Ruthven, ill though he was, took part with the other conspirators in the deliberations as to the future government of the country. After the arrival of Moray the Queen was also persuaded to admit him and Morton into her presence and grant them a

(Continued over)

MARY QUEEN OF SCOTS—*continued.*

promise of pardon; but on the Queen's escape to Dunbar they fled into England. While in England Ruthven penned the description of the murder known as the " Relation "; but as it was specially intended for the perusal of Elizabeth, and as a justification of the conspiracy on the only ground that would be acceptable to Elizabeth—that Mary had been unfaithful to her husband—its statements, notwithstanding the graphic ferocity of their tone, are open to suspicion. The excitement of the assassination, followed by a hurried flight into England, brought about a serious reaction in Ruthven's health, and after several months of great weakness he died at Newcastle on 13 June, 1566.

## 468G [MARY QUEEN OF SCOTS.]

La Mort de la Royne d'Escosse, Douairière de France: Où est contenu le vray discours de la procedure des Anglois à l'execution d'icelle, la constante et Royalle resolution de la Majesté defuncte, etc.

12mo. *Full black morocco gilt, g. e., by Rivière.*

*No name or place. 1589.*

£16 16s

One of the rarest books relative to Queen Mary. This Edition is in all probability the First Issue of this famous book—the Colophon being dated 1588. It contains the first printed description of Queen Mary's funeral at Peterborough and a detailed account of her execution and the events which immediately preceded and followed it.

From the library of H.R.H. the Duke of Sussex, containing his book-plate. The Duke (a son of George III.) was eighth in direct descent from Mary Queen of Scots.

## 469 MAYNARD (FRANÇOIS).

Le Philandre de François Maynard.

12mo. *Calf gilt, g. e., by Petit-Simier.*

*Paris, Mathurin Henault, 1623.*

£10 10s

From the Prosper Blanchemain collection.

François Maynard (1582-164) was a distinguished disciple of Malherbe, and has left us some noteworthy poems.

PLATE LXXXVII.

Les meurs &  
HONNESTETEZ DE LA  
TABLE POUR APRENDRE  
a chascun a se cōtenir en main-  
tien & en bonne grace.



Imprime a PARIS chez Nicolas  
Buffet demeurant en la rue d'Escoffe,  
pres le college de Reims.

1545

Title-page from  
[PARIS] LES MEURS ET HONNESTETEZ DE LA TABLE.  
With 6 woodcuts.  
Paris, 1545.  
(*The only copy known.*)  
See Item No. 537.

PLATE LXXXVIII.

LES  
**REGRETS**  
DES FILLES DE JOYE  
de Paris, sur le subiect de  
leur bannissement.



A PARIS,  
Chez la veue Jean du Carroy, rue  
des Carmes à la Trinité.

Title-page from  
[PARIS] LES REGRETS DES FILLES DE JOYE DE PARIS.  
Paris (1620).  
See Item No. 538.

470 MAYNARD (FRANÇOIS).

Les Lettres du President Maynard.

*With engraved portrait.*

4to. *Half calf.*

Paris, Toussaint Quinet, 1653.

£10 10s

From the collection of Prosper Blanchemain, who has added an original autograph letter signed from Maynard to M. Boun, avocat at Peyrac, and a legal document signed by him and dated 3rd January, 1637.

471 MEIGRET (LOUIS), Lyonnais.

Traité touchant le commun usage de l'écriture Françoise, faict par Loys Meigret, Lyonnais: auquel est debattu des faultes, et abus en la vraye et ancienne puissance des lettres.

*Printed in Italic Letter.*

Second Edition (as rare as the first). Small 8vo. Bound by Trautz-Bauzonnet in full red levant morocco, gilt lines on sides, gilt panel back, inside dentelles, g. e.

Paris, De l'Imprimerie de Jeanne de Marnef, veue de feu Denys Ianot, 1545.

(SEE ILLUSTRATION, PLATE NO. LXXVI).

£35

From the Yemeniz library.

It was written to establish a new system of phonetic spelling in French according to the pronunciation as he believed. He was to make amusing use of it in his *Tretté de la Grammère Francoise* (see No. 472 of this Catalogue). This edition contains a reprint of the works of Dolet on the *Manière de bien Traduire*, on Punctuation, and on the *Accents de la langue Françoise*.

" A difficulty which presented itself at the outset to the champions of their native language was the lawless condition of its orthography. *Pour ce que la matière pend encore au clou ung chascun estime son orthographie estre la plus seure*, says Olivetan. But it was not only that different persons followed different systems, the majority had no system at all and would spell the same word in two or three different

(Continued over)

MEIGRET—*continued*.

fashions in the course of a few pages. Thus above all things there was need of uniformity. But there were two diametrically opposite theories as to how this was to be attained. The conservative school was for developing the theory of etymological spelling which had been more or less in favour during the fifteenth century. Opposed to them were the radical reformers who advocated phonetic spelling. Sylvius expressed views in this direction, but the first person to construct a regular system of phonetic spelling was Louis Meigret, a native of Lyons, who in 1542 published his *Traité touchant le commun usage de l'écriture françoise*. He put his system into practice in a translation of Lucian (1548) and in a grammar which he entitled *Le tretté de la grammere francoeze, fet par Louis Meigret Lyonnais* (1550). Unfortunately it is difficult to construct a system of phonetic spelling which will satisfy everybody, especially in an age when there is no fixed standard of pronunciation. Meigret's treatise soon elicited some friendly criticisms from his disciple and admirer, Jacques Peletier, who after a short controversial warfare produced a rival system under the title of *Dialogue de l'Ortografe e Prononciacion francoese deparти an deus liures* (1550). (See No. 554 of this Catalogue.) (Tilley, *The Literature of the French Renaissance*).

## 472 MEIGRET (LOUIS), Lyonnois.

Le Tretté de la Grammere Francoeze, fet par Louis Meigret  
Lionoës.

FIRST EDITION. 4to. Bound by Trautz-Bauzonnet in full  
crimson levant morocco, inside dentelles, g. e.

Paris, Chrestien Wechel, 1550.

(SEE ILLUSTRATIONS, PLATES NOS. LXXVII. AND LXXVIII.) £75

Printed in the new way which Meigret had suggested in 1542 in his " *Traité touchant le commun usage de l'Écriture françoise* " (No. 471 of this Catalogue). One chapter deals with the accents or tones of the syllables, with musical notation. This proposed reform caused a discussion to which two other tracts, in the same volume, bear witness. The first is *La Reponse de Louis Meigret à l'Apologie de Jages Pelletier*, Paris, Wechel, 1550. Pelletier had approved the idea of Meigret to write according to pronunciation, but this they could not arrange to do, one speaking with a Lyons accent, and the other with the accent of Le Mans.

The title of the second tract is *Reponse de Louis Meigret à la Desesperée replique de Glaomalis de Vazelet, transformé en Gyllaome des Aotels. Paris, Wechel, 1551.*

Guillaume des Autels defended the traditional spelling, affirming that the new spelling was impracticable owing to its various ways of pronunciation.

473 MENESTRIER (CLAUDE FRANÇOIS), Soc. Jes.

Abrégé Méthodique des Principes Heraldiques ou du Véritable Art du Blason.

*With engraved title and frontispiece. Illustrated with heraldic plates.*

12mo. Brown morocco, inside dentelles, g. e.

Lyons, Benoist Coral, et Antoine du Perier, 1661. £3 3s

From the Prosper Blanchemain collection.

474 MERCOEUR.

L'Histoire de Philippe Emanuel de Lorraine, Duc de Mercoeur, Dediée à Sa Majesté Apostolique.

*With finely engraved frontispiece.*

12mo. Red morocco, inside dentelles, g. e. (Hardy).

Cologne, Chez Pierre Marteau, 1689. £2 10s

475 MESCHINOT (JEAN).

Les Lunettes des Princes, auecques aulcunes balades, et additions composees par noble homme Jehan Meschinot, escuyer en son vivant et grant maistre d'hostel de la Royne de France.

*Title printed in red and black, Roman Letter.*

*With two woodcuts on title-page.*

Small 8vo. Bound by Bauzonnet in full green levant morocco, gilt lines on sides, gilt panel back, g. e.

Lyons, Olivier Arnouillet, about 1530.

(SEE ILLUSTRATION, PLATE NO. LXXX.)

£75

Jean Meschinot's poems are original and were much appreciated by his contemporaries, as seen by the numerous editions made at the end of the fifteenth and at the beginning of the sixteenth centuries. Following on "Lunettes" in which by means of two lenses, "Justice" and "Prudence," the author examines man's actions, some several rondeaux, twenty-five ballades, one "Complainte de la mort de Madame de Bourgogne," and other clever poems, amongst which "Oraison," which can be interpreted in thirty-two ways. The author, whose whole life was spent in the service of the Dukes of Britanny, died at Nantes in the year 1491.

The only other copy on record is the Leopold Double-W.-Martin-Quentin-Bauchart copy, now in the James de Rothschild collection.

This is the Baron Jerome Pichon and Hector De Backer copy.

Baudrier, *Bibliographie Lyonnaise*, Vol. X., page 40.

475A MEUN (JEHAN DE).

Le Plaisant jeu du Dodechedron de Fortune, non moins recreatif que subtil et ingenieux. Renouvellé et changé de sa premiere edition (*revised by Fr. Gruget*).

*Title and several pages within fine woodcut borders, with folding plates printed in red and black.*

Small 8vo. *Citron morocco, g. e. (Koehler).*

*Lyons, Jean Huguetan, 1581.*

£7 10s

A curious work in verse in which is taught the manner of knowing the future by means of dice.

476 MEZERAY (FRANÇOIS EUDES DE).

Histoire de France Avant Clovis. L'origine des François, et leur establissement dans les Gaules, L'Estat de la Religion, jusqu' au regne de Clovis.

Small 8vo. *Dark blue morocco, gilt back, with the celebrated "bird-tool,"—a characteristic binding by Derome le Jeune.*

*Amsterdam, Chez Abraham Wolfgang, 1688.*

£9 9s

Willems, *Les Elzeviers*, No. 1876.

From the Arthur Atherley collection.

477 MOLEON (AUGER DE).

Recueil de Divers Memoires, Harangues, Remonstrances, et Lettres Servans à l'Histoire de nostre temps.

4to. *Bound in full crimson levant morocco, gilt Arms on sides, inside dentelles, g. e.*

*Paris, Pierre Chevalier, 1623.*

£3 3s

This work has erroneously been attributed to Jean De Lannel, as the latter wrote a book with a similar title.

PLATE LXXXIX.

LES  
OEUVRES POETIQUES  
*de Jacques Peletier du Mans.*

Moins, & meilleur.

A PARIS.

De l'imprimerie de Michel de Vascosan,  
pour luy & Gilles Corrozet. 1547.

AVEC PRIVILEGE.

Title-page from JACQUES PELETIER, DU MANS. LES OEUVRES POETIQUES.  
Paris, 1547.

This contains the first printed poem by Ronsard, "Des beautes qu'il voudroit en s'Amie."  
See Item No. 551.

VERS LYRIQUES.

VERS LYRIQUES.

30

B a d b u s s e n c o r e s p i s ,  
D e s j e p s l a m o r t c r a i g n a n t s ,  
E t C e r e s d e s e p i x :  
I m o n d e l ' a i r h a u t e p r i n c e s s e ,  
E n e u y e n o n s t a m p a g e r e ,  
Q u i a c e s a r d e n s d o n n e c e s s e ,  
E n a t r a n t p l u y e l e g e r e :  
E t a f f i n q u e m i e u x p l e u n e s ,  
D e N e p t u n e i l f a u l t p r e n d r e  
L e s h a m e u r s , & d e s F l e u n e s ,  
P o u r a u d o u b l e l e s r e n d r e .

ODE DE PIERRE DE RONSART  
à Jacques Peletier, Des beautez qu'il  
vendroit en s'Amie.

Q u a n d i e s e r o y si heureux de choisir  
M a i f r e s s e s e l o n m o n d e s i r ,  
S a i x tu q u e l l e i e l a p r e n d r o y ,  
E t a q u i f u g e r m e r e n d r o y e ,  
P o u r l a f r u i r , c o n f l a n t , a s o n p l a i s i r ?  
L ' a g e n o n m e u x , m a i s u e d e l e n e r o e :  
C e s t c e l u y c u l q u i m e d e u r e  
L e c u e u r d ' i m p a t i e n c e a t t e n :  
N o i r i e u x l ' a e l , & b r a n l e r e i n t ,  
B i e n q u e l ' a e l u e r d e F r a n c o i s t a n t a d o r e .

l ' a i m e l a b o u c h e i m i t a n t e l a r o s e  
A u l e n t s o l e i l d e M a y d e f é l o s e :  
V n p e t i t T e t i n n o u e l e r ,  
Q u i s e f a i t d e s i a r o n d e l e r ,  
E t r e s e l e n e r d e s s u s l ' a l b a f r e s o f e .  
L a t u l l e d r o i t e , & l a b e a u t é p a r e l l e s ,  
E t d e s s o u l a c o e f f e u n g e o r c i l l e ,  
Q u i r o u e s e m o n s t r e d e h o r s :  
E n c e n t r a g o n s l e s c h e n e u x t o r s :  
L a j o u e g a l l e à l ' a u r o r e u r m e l l e .  
L ' o f f o m a c p l a i n , l a j a m b e l o n g e & g r e l l e ,  
D ' a u t a n t q u e m o i n s s e m b l e r o i t e l l e  
A c e l l e s q u i l o n t n o l o n t i e r s  
P l u s g r o s s e q u ' i l n e f a u t d ' u n t i e r :  
L e f l a n t h a u f f e , l a c u i s c e r o n d e & b e l l e .  
L a d e n t d ' u a n g , s o d r a n c e l a l e n e ,  
A q u i s ' e g a l l e r o i e n t a p e i n e  
T o u t e s l e s f l e u r s d e l a s a b e e s ,  
O u r o u t e l ' o d e u r d e f r o b e e  
Q u e l ' i n d e r i c h e b e u r e f e s m e n t a m e i n e .  
L ' e s p r i t n a i f , & n a i n e l a g r a c e :  
L a m a i n l a f c i n e , o u q u i e l l e e m b r a s s e  
L ' a m y e n s o n g r o n c o u c h é ,  
O u q u e s o n L u c e n s o i t t o u c h é ,  
B r u n e n o i x q u i m e m e s o n L u c p o s s e .

Two opposite pages showing

THE FIRST PRINTED POEM BY RONSARD. From JACQUES PELETIER DU MANS.  
LES OEUVRES POETIQUES.

Paris, 1547.

See Items Nos. 551 and 552.

PLATE XC.

478 MOLIERE.

Le Sicilien, ou l'Amour Peintre. Comedie, par I.B.P. de Moliere.

FIRST EDITION.

12mo. *Full red morocco, inside dentelles, g. e., by Rivière. Paris, chez Iean Ribou, au Palais, vis à vis la Porte de la S. Chapelle, à l'Image S. Louis, Avec Privilège du Roy, 1668.* £80

A very fine copy of the scarce FIRST EDITION of this celebrated play.

"Molière brought comedy to nature, and made it a study of human life. His warfare was against all that is unreal and unnatural. He preached the worth of human happiness, good sense, moderation, humorous tolerance. He does not indulge in heroics, and yet there is heroism in his courageous outlook upon things. The disciple of Molière cannot idealise the world into a scene of fairyland; he will conceive man as far from perfect, perhaps as far from perfectible; but the world is our habitation; let us make it a cheerful one with the aid of a sane temper and an energetic will. As a writer, Molière is free from faults; but his defects of style are like the accidents which happen within the bounds of a wide empire. His stature is not diminished when he is placed among the greatest European figures. 'I read some pieces of Molière's every year,' said Goethe, 'just as from time to time I contemplate the engravings after the great Italian masters. For we little men are not able to retain the greatness of such things within ourselves.' "—(Dowden).

479 MOLIERE.

Le Mariage Forcé. Comedie par I. B. P. De Moliere.

FIRST EDITION.

12mo. *Full red crushed morocco, inside dentelles, g. e., by Chambolle-Duru.*

*Paris, Chez Iean Ribou, au Palais, vis à vis la Porte de l'Eglise de la Sainte Chapelle, à l'Image S. Louis. Avec Privilège du Roy, 1668.* £80

Very fine copy.

480 [MOLIERE.]

Elomire, c'est à dire Moliere, Hypocondre, ou Les Medecins Vengez. Comédie.

*With an interesting engraved frontispiece of a French stage-scene, in which are seen two comic actors and the rows of spectators seated in front of the stage.*

12mo. Calf, gilt lines on sides, gilt back, inside dentelles, g. e., by Dunezat.

*Suivant la copie imprimée A Paris, 1671.*

£3 3s

From the Prosper Blanchemain collection.

Formerly ascribed to the press of Daniel Elzevier (Willem, No. 1849), but more probably printed by Abraham Wolfgang.

481 MOLIERE.

Les Oeuvres de Monsieur Moliere.

*With frontispiece and plates.*

6 vols., 12mo. Vellum.

*Amsterdam, Chez Jaques Le Jeune (1679-1684). £15 15s*

482 MOLIERE.

Les Oeuvres de Monsieur de Moliere. Reveuës, corrigées et augmentées. Enrichies de Figures en Taille-douce.

*With an engraved frontispiece to each play.*

8 vols., small 8vo. Bound in morocco, inside dentelles, gilt lines on sides, full gilt back.

*Paris, Denys Thierry, Claude Barbin and Pierre Trabouillet, 1682. £42*

The most important of all Molière editions published by Vinot and La Grange, and giving the full authorized text of his plays.

483 MOLIERE.

Les Oeuvres de Monsieur Moliere. Edition nouvelle. Enrichie de Figures en taille-douce; et augmentée des Oeuvres Posthumes.

6 vols., 12mo. *Contemporary calf, gilt backs.*

*Amsterdam, Henri Wetstein, 1691.*

A scarce edition, much sought after on account of the variant readings it contains.

£6 6s

484 MOLINET (JEAN).

Les faictz et Dictz de Feu de bonne memoire Maistre Iehan Molinet contenans plusieurs beaulx traictez, oraisons et champs royaux.

Small 8vo. *Old French calf, gilt lines on sides, gilt back, g. e. (title inlaid).*

*On les vend a Paris en la rue sainct Jacques a l'enseigne de l'elephant, 1540.*

£7 10s

485 MONTAIGNE (MICHEL, SEIGNEUR DE).

La Theologie naturelle de Raymond Sebon, traduicte nouvellement en François par messire Michel, Seigneur de Montaigne, Chevalier de l'ordre du Roy, et Gentil-homme ordinaire de sa chambre.

Thick small 8vo. *A beautiful copy in old French crimson morocco, gilt lines on sides, floral ornaments on back, g. e.*

*Paris, Michel Sonnius, 1581.*

£85

The Hypolite de Montcalm copy.

The First Edition of the First Book published by Montaigne, with the special title and the privilege which was reprinted in 1581 for the copies, when Guillaume Chaudière republished it.

"The next event in his life was the death of his father on June 18th, 1568, by which he became master of a considerable fortune including the château and estate of Montaigne. His first care was to complete a task which he had undertaken at his father's request, the translation of a Latin work entitled *Theologia naturalis*, by Raymond de Sebonde, the purport of which was to establish the truth of the Christian religion by nature and reason. The translation was indeed finished at the time of the elder Montaigne's death, but it had not been printed. It was now sent to the press, and it appeared, but without the translator's name." (Tilley, *The Literature of the French Renaissance*).

## THE SCARCE SECOND EDITION OF MONTAIGNE'S ESSAYS.

## 486 MONTAIGNE (MICHEL, SEIGNEUR DE).

Essais de Messire Michel, Seigneur de Montaigne, Chevalier de l'Ordre du Roy, et Gentil-homme ordinaire de sa Chambre, Maire et Gouverneur de Bourdeaus. Edition Seconde, reveue et augmentee.

8vo. Full green levant morocco, gilt lines on sides, gilt back, inside dentelles, g. e., by Trautz-Bauzonnet.

Bourdeaux, S. Millanges, 1582.

£120

THE SCARCE SECOND EDITION, CONSIDERABLY MORE COMPLETE THAN THE FIRST.

"The unity of Montaigne's *Essais* which make no pretence to unity, may be found in the fact that all its topics are concerned with a common subject—the nature of man; that the writer accepts himself as the example of humanity most open to his observation; and that the same tranquil, yet insatiable curiosity is everywhere present. Man, as conceived by Montaigne, is of all creatures the most variable, unstable, inconstant. The species include the saint and the brute, the hero and the craven, while between the extremes lies the average man, who may be anything that nature, custom, or circumstances make him. And as the species varies indefinitely, so each individual varies endlessly from himself; his conscience controls his temperament; his temperament betrays his conscience; external events transform him from what he was. Do we seek to establish our moral being upon the rock of philosophical dogma? The rock gives way under our feet, and scatters as if sand. Such truth as we can attain by reason is relative truth; let us pass through knowledge to a wise acceptance of our ignorance; let us be contented with the probabilities which are all that our reason can attain. The truths of conduct, as far as they are ascertainable, were known long since to the ancient moralists. Can any virtue surpass the old Roman virtue? We believe in God, although we know little about His nature or His operations. But why, also, should we pay such a compliment to opinions different from our own as to burn a heretic because he prefers the Pope of Geneva to the Pope of Rome? Let each of us ask himself, 'Que sais-je?' 'What do I really know?' and the answer will serve to temper our zeal."

—Dowden.

"It is of interest to learn that, as far as extant information goes, it was to an Englishman that the first posthumous tribute to Montaigne's eminence was addressed either inside or outside France. It is not, too, without significance that when in 1597 Francis Bacon published the first edition of his *Essays*, he dedicated them to Anthony, his 'dear brother loving and beloved,' who was Montaigne's friend and an early sharer of the grief evoked at Bordeaux by his death.

"Bacon, the essayist, in his dependence on Montaigne, did not long stand alone. He initiated the vogue of the English essay on Montaigne's pattern, and he

MONTAIGNE—*continued.*

soon had a large following. Ben Jonson declares, in a notable passage in his comedy of *Volpone*, that 'all our English writers . . . will deign to steal . . . from Montaigne,' and in his miscellany of criticism which he called '*Timber*' he describes Montaigne as master of all essayists, but rather crabbedly complained that men who, like Montaigne, write discursively tend to self-contradiction. At any rate, there quickly arose in England a school of essayists under Montaigne's banner. The second writer either to use the term or to practise the *genre* was Sir William Cornwallis, who brought out a first volume called *Essays* in 1600."

"The final proof of Montaigne's influence in Elizabethan England is to be deduced from Shakespeare. Some critics have strained to breaking-point the filial theory of literary parallels, by adducing numerous passages from Shakespeare and Montaigne in which the general identity of sentiment is not to be questioned. But many of these parallels bear witness to an intellectual sympathy or to an affinity between the two writers which may well have come independently from the temper of the times—from the all-pervading spirit of the Renaissance—and no debt on Shakespeare's part to Montaigne can be often safely pleaded. When Shakespeare calls 'modest doubt the beacon of the wise,' or when he expatiates on 'what a piece of work is man,' he is giving voice to sentiments which Montaigne, like all the great prophets of the epoch, fully shared and effectively expressed. But it is hazardous to conclude from such general resemblances that Shakespeare was Montaigne's personal disciple. The language as well as the thought must come within measure of identity before our road is absolutely clear. There are instances in which a *prima facie* case for borrowing may possibly be made out, but where it is unsafe to dogmatize. Many passages of this kind are collected by Mr. J. M. Robertson in his interesting volume *Montaigne and Shakspere* (new ed., 1909). Very characteristic of Montaigne is the observation, 'feasts, banquets, revels, dancings, masks and tourneys rejoice them that but seldom see them, and that have much desired to see them: the taste of which becomes cloysome and unpleasing to those that daily see, and ordinarily have them.' Shakespeare twice makes the like reflection in terms that seem to reflect Montaigne's words. No monopoly may be claimed for the opinion that feasts and holidays to be enjoyed must be rare. Yet the circumstance that Shakespeare more than once lays a curious emphasis on the fact in something like Montaigne's language is consistent with a reminiscence of his reading. In the *First Part of Henry IV.*, I. ii. 226-8, says Prince Hal:

If all the year were playing holidays,  
To sport would be as tedious as to work;  
But when they seldom come, they wished for come.

So again in the *Sonnets* (lii. 5-7) Shakespeare talks of the danger of blunting the fine point of 'seldom pleasure':

Therefore are feasts so solemn and so rare,  
Since, seldom coming, in the long year set,  
Like stones of worth they thinly placed are.

Another parallel between Montaigne and Shakespeare may be set in the same category. Cowards, says Julius Caesar (II., ii. 32-7):

Cowards die many times before their deaths:  
The valiant never taste of death but once.  
Of all the wonders that I yet have heard,  
It seems to me most strange that men should fear;  
Seeing that death, a necessary end,  
Will come when it will come.

(Continued over)

MONTAIGNE—*continued.*

So Montaigne (i.-19) :

‘ Since we are threatened by so many kinds of death, there is no more inconvenience to fear them all than to endure one : what matter when it cometh, since it is unavoidable.’

“ It is possible that such parallels may mean nothing more than the accidental community of independent thought. Yet analogous passages are numerous enough to give, when they are examined collectively, a *prima facie* justification to the theory of direct indebtedness.

“ The inference is corroborated by the presence of a few passages in Shakespeare which literally echo Montaigne’s deliverance, and leave no doubt of the English dramatist’s immediate dependence.

“ In *The Tempest* (II. i. 154 seq.), Gonzalo, the honest old counsellor of Naples, indulges his fancy after the shipwreck, and sketches the mode in which he would govern the desert island, if the plantation were left in his hands. He would establish a reign of nature, a socialistic community, in which all things should obey nature, all things should be in common :

*I' the commonwealth I would by contraries  
Execute all things; for no kind of traffic  
Would I admit; no name of magistrate:  
Letters should not be known; riches, poverty,  
And use of service, none: contract, succession,  
Bourn bound of land, tilth, vineyard, none;  
No use of metal, corn, or wine or oil,  
No occupation;—all men idle, all.  
And women too, but innocent and pure;  
No sovereignty . . . .  
All things in common nature should produce  
Without sweat or endeavour: treason, felony,  
Sword, pike, knife, gun, or need of any engine,  
Would I not have; but nature should bring forth,  
Of its own kind, all foison, all abundance,  
To feed my innocent people.*

Montaigne, in a rambling essay on cannibals (book ii., chap. 30), had already described an island where the inhabitants, unsophisticated by civilization, lived according to nature. Montaigne’s cannibals are not eaters of human flesh, but savages who obey instinctive feeling and are innocent alike of the vices or the virtues of civilization. Montaigne describes the *Utopian* people thus (I quote Florio’s version) :

“ ‘ It is a nation that hath no kind of traffic, no knowledge of letters, no intelligence of numbers, no name of magistrate nor of politic superiority; no use of service, of riches or of poverty; no contracts, no successions, no partitions of property; no occupation, but idle; no respect of kindred, but common; no apparel, but natural; no manuring of lands, no use of wine, corn, and metal. The very words that import lying, falsehood, treason, dissimulations, covetousness, envy, detraction, and pardon were never heard amongst them.’

“ Shakespeare transfers much of Montaigne’s vocabulary and assimilates the abrupt turn of the language. There is no room for doubt that Gonzalo is citing Florio at first hand.” (Sidney Lee, *The French Renaissance in England*.)

See also G. C. Taylor, *Shakespeare’s Debt to Montaigne*.

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(SEE ILLUSTRATION, PLATE NO. LXXX.)

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PLATE XCI.

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See Item No. 552.

PLATE XCII.

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See Item No. 553.

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(SEE ILLUSTRATION, PLATE NO. LXXXI.)

£105

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This book which came from a library of the Carmelites at Chartron, was bought at Perigueux on August 24, 1853, by its late owner E. Leymarie of Perigueux.

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PLATE XCIII.

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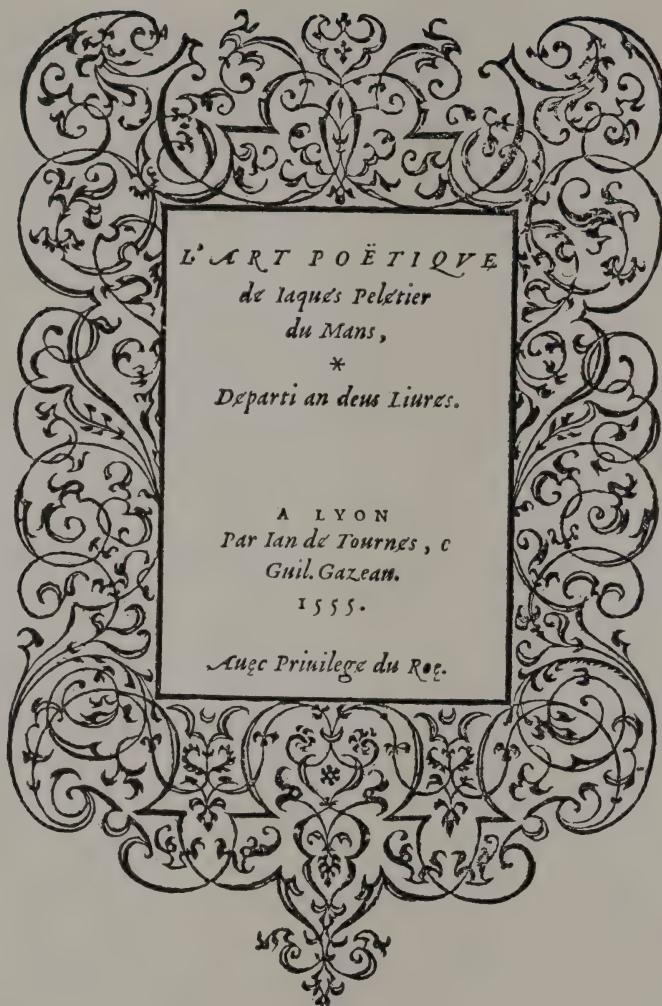
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See Item 554.

PLATE XCIV.



Title-page from JACQUES PELETIER DU MANS. L'ART POETIQUE.

Lyons, 1555.

See Item No. 555.

MONTCHRETIEN—*continued.*

English theatre was reaching its full splendour. There was much, too, in Montchrétien's career to enchant for English students the interest of his work. As a fugitive homicide, he, a Norman of humble Huguenot parentage, sought an asylum in England early in James I.'s reign. The English king was grateful to him for his portrayal of his royal mother's fate and successfully pleaded with Henry IV. of France for the dramatist's pardon. After leaving England Monchrétien speculated on political problems in a liberal spirit and invented the term '*Political Economy*' (*économie politique*) to describe the purpose of his inquiries. But Monchrétien soon engaged in fresh exploits of violence in the Huguenot cause and was shot as a rebel, his body being torn on the wheel and then burnt. Monchrétien's stormy career and his crowning achievement in tragedy in spite of its fidelity to the ancient tragic form, signally illustrate the yearning which was moving French sentiment to reconcile dramatic art with current life. (Sidney Lee, *The French Renaissance in England*).

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MORE—*continued.*

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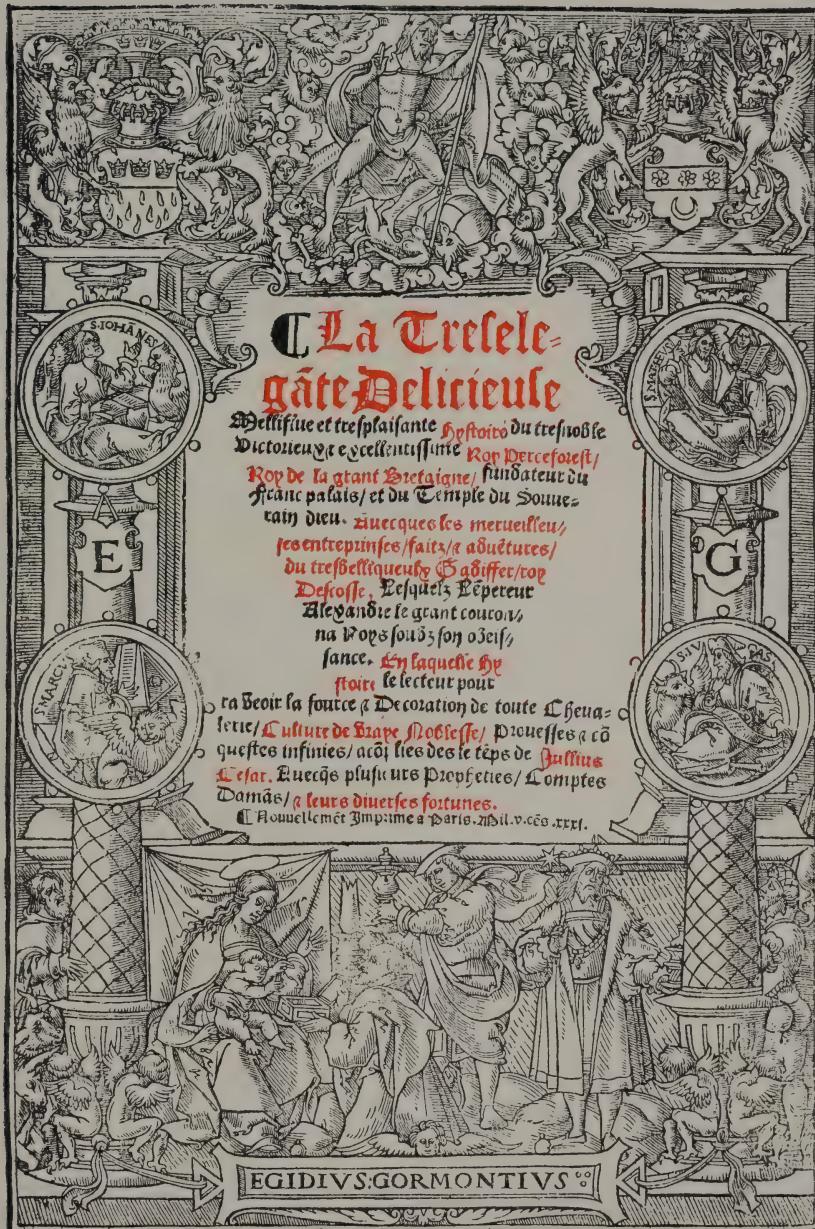
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PLATE XCVI.



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*With fine engraved frontispiece, also fine full-page portrait of the author.*

12mo. *Bound by Bozerian in full blue levant morocco, gilt lines and floral decoration on sides, full gilt panel back, inside dentelles, g. e.*

*Amsterdam, Jean Jansson a Waesberge & la vefue de feu Elizée Weyerstraet, 1668.* £5 5s

Beautiful edition, which forms part of the Elzevir collection.  
Willems *Les Elzevier*, No. 1797.

## 512 NOVEAU TESTAMENT.

*With engraved title.*

12mo. *Bound in contemporary light brown morocco, delicate border of sprays round edges, the centre panel decorated with pointille, scroll work, gilt tooled back, in the same manner as the borders, g. e., metal catches and clasps (by Boyet).*

*Paris, 1658, [bound up with *Les Pseaumes de David, with music, 1658*].* £10 10s

513 NOUVELLES d'Elisabeth Reyne d'Angleterre.

2 parts in 1, 12mo. *Old French crimson morocco, gilt lines and Arms on sides of J. B. Colbert, full gilt back, g. e.*

*Paris, Claude Barbin, 1680.*

£10 10s

The above also contains ALCOFORADO, *Lettres d' amour d'une religieuse escriptes au Chevalier de C, officier françois en Portugal.* Cologne, Pierre du Marteau, 1678.

514 OCTAVIE.

Les Oeuvres Diverses Tant en Vers qu'en Proses; Dediees à Madame de Mattignon par Octavie.

12mo. *Original brown calf.*

*Paris, Jacques Le Gras, 1658.*

£6 6s

Octavie according to some authors was the daughter of the poet Nervèze; but Ludovic Lalanne identifies her with the Abbesse de Malnouë, famous in Mlle. de Scudery's salon.

A MAGNIFICENT BINDING.

515 OFFICE DE LA VIERGE MARIE, à l'Usage de l'Eglise Catholique, Apostolique & Romaine.

*Printed in red and black. With full-page engravings.*

Small folio. *Full contemporary red morocco, full gilt back, the outer border composed of leafy scrolls, with centre panel containing three Fleur-de-Lys (the Arms of Marguerite de Valois, daughter of Henri II. and Catherine de Medicis), and a Rose, each within a wreath, repeated alternately, gilt tooled, the sides completely covered with a Fanfare design. With the Royal Arms repeated nine times and the motto "Spes Mea" repeated four times. The whole elaborately gilt tooled, "aux petits fers," by Nicholas Eve, g. e.*

*Paris, Jamet Mettayer, 1586.*

£105

516 OFFICE de l'Eglise en Latin et en François. Contenant l'Office de la Vierge pour toute l'annee : l'Office des Dimanches, et des Festes : les sept Pseaumes de la Penitence : les Oraisons de l'Eglise pour les Dimanches et les grandes Festes : plusieurs Prieres tirees de l'Escriture sainte et des SS. Peres, et les Hymnes traduites en vers.

*With engraved titles and plates.*

8vo. *Old French crimson morocco, gilt lines on sides, gilt panelled back, with doublure of red morocco with dentelle borders, g. e. (Boyot).*

*Paris, Pierre Le Petit, 1681.*

£9 9s

From the De Bure collection.

517 OGIER (F.).

*Apologie Pour Monsieur de Balzac.*

8vo. *Citron morocco, elaborate dentelle borders on sides, tooled back, inside dentelles, g. e., with the Arms of Count René de Béarn.*

*Paris, Pierre Rocolet, 1628.*

£6 6s

A very fine copy, with many rough edges.

## 518 OGIER LE DANOIS.

S'ensuyt Ogier le Danois, Duc de Dannemarche: qui fut l'ung des douze pers de France. Lequel avec le secours et ayde du Roy Charlemaigne chassa les payens hors de Romme et remist le Pape en son siege, Et fut long temps en faerie puis revint, comme vous pourres lire cy-après en ce present livre.

*Gothic Letter, double columns, title printed in red and black. With large woodcuts on recto and verso of title-page, 39 other woodcuts, chiefly representing battle scenes both naval and military, tournaments, etc.*

FIRST QUARTO EDITION. Small 4to. Bound by Trautz-Bauzonnet in full crimson levant morocco, gilt sprays of leaves on sides, inside dentelles, g. e.

Paris, par la Veuve feu Trepperel et Jehan Jehannot (about 1515).

(SEE ILLUSTRATIONS, FRONTISPIECE AND NO. LXXXII.) £185

From the libraries of the Comte de Toulouse, King Louis Phillippe of France, Count Raoul de Lignerolles and Hector De Backer.

Only two other copies are known, formerly in the Tufton and Didot collections.

*Fairfax Murray Catalogue of Early French Books*, Vol. I., p. 582.

“ Le roman d’Ogier le Danois, dont le fond est historique a d’abord été écrit en latin sous le titre de *Conversio Othgerii militis et Benedicti ejusdem socii* (Mss. de St-Germain-des-Prés, No. 1607) ensuite mis deux fois en vers français dans le courant du XII<sup>e</sup> et du XIII<sup>e</sup> siecle. La première de ces versions ou imitations est de Raymbert de Paris : la seconde, intitulée *Les Enfances d’Ogier*, a pour auteur le roi Adams ou Adenez. C'est d’après cette dernière, composée d’environ 8,000 vers, qu’a été fait le roman en prose. . . .” Brunet, IV. 171; see also G. Brunet, *La France Litteraire*, p. 150.”

## 519 OGIER LE DANOIS.

Oger le Dannois Duc de Dannemarche qui fut l'un des douze Pers de France lequel avec le secours et ayde du Roy Charlemaigne chassa les Payens hors de Rome, et remist le Pape en son siege, et fut long temps en Faerie puis revint.

*With numerous woodcuts.*

4to. *Full blue levant morocco, g. e., by Wright.*

*Paris, Nicolas Bonfons, 1583.*

£18 18s

## 520 ONGOYS (JEAN D'), Morinien.

Le Promptuaire de tout ce qui est advenu plus digne de memoire, depuis la creation du monde jusques à present. Auquel ont esté adjoustez (à ceste seconde edition) les Cathalogues des Papes, Empereurs et Roys de France, avec trois Genealogies et descentes des Roys d'Angleterre, Espagne et Portugal, conte-nans le temps que precisément ils ont regné, et leurs gestes plus memorables jusques aujourd'huy. Ensemble le nombre des Archeveschez de ce Royaume, et les Eveschez deppendans d'iceux.

12mo. *Bound by Gruel in full maroon morocco, gilt ornaments on sides, inside dentelles, g. e.*

*Paris, Jean de Bordeaux, 1579.*

£10 10s

*This is the best and most complete edition.*

521 ORDONNANCE ET INSTRUCTION selon laquelle se doibuent conduire & regler doresenauant les changeurs ou collecteurs des pieces d'or & d'argent deffendues, rognées, legieres ou trop usées, & moiennant ce declairees, & reputées pour billon, à ce commis & sermentez, pour estre livrées és Monnoyes de Sa Maiesté, & converties en deniers à ses coings & ermes.

*With woodcut Coat of Arms of the King of Spain on title, and hundreds of woodcut illustrations of the coins then current.*

Foolscap 8vo. Old calf, gilt back.

*Antwerp, Hierosme Verdussen, 1633.*

£10 10s

522 ORDONNANCES prononcées en la court de parlement à Rouen le 1111 jour d'aoust Mil cinq cens dix neuf, et publiés a son de trompe par les carrefours de la dicte ville, le V jour du dict moys. Sur le faict de la chose publique : c'est à ssavoir peste, filles publiques, vagabonds et plusieurs autres articles contenues en icelles ordonnances.

*With an interesting illustration on title-page, and the Arms of France on last leaf.*

4to. Half morocco.

*(Rouen, 1519.)*

*(SEE ILLUSTRATION, PLATE NO. LXXXIII.)*

£25

524 ORTIGUE (ANNIBAL DE L').

Les Poemes Divers du Sieur de Lortigue, Provençal, où il est traicté de Guerre, d'Amour, Gayetez, Poincts de controuerses, Hymnes, Sonnets, et autres Poësies.

*Printed in Italic Letter.*

12mo. *Bound in full levant morocco, gilt lines on sides, gilt panel back, inside dentelles, g. e.*

*Paris, Jean Gesselin, 1617.*

£21

This work is very rare. Poems on the deaths of the following celebrated personages of the time are to be found in this little book : Crillon, le Chevalier de Guise, André de Villars, admiral of France, André de Brancas, de Forcalquier, Chevalier de Gondy, etc.; amongst these poems are found certain facetious ones, such as *A Hymn to Cheese*, *The Felicity of the Debtor*, and *Carnival's Funeral Sermon*, etc.

The Chaponay-Bancel-Turquety-Berton-Benard Copy.

527 OVID.

Les Contrepistres d'Ovide nouvellement inventées : et composées par Michel D'amboyse, dict L'esclave Fortuné, Seigneur de Chevillon, où sont Contenues plusieurs choses recreatifves, et dignes de lire.

*With charming small woodcuts.*

12mo. *Bound by Trautz-Bauzonnet in full crimson levant morocco, gilt lines on sides, gilt panel back, inside dentelles, g. e.*

*Paris, on les vend au Palais, ès boutiques de Jehan Longis et Vincent Certenas, Lybraires, 1542.*

£35

APPARENTLY THE ONLY COPY ON RECORD OF THIS BEAUTIFUL EDITION.

Of the Latin poets, the most popular in France in the fourteenth and fifteenth centuries was Ovid.

From the libraries of Joseph Renard, Baron Seilliére and Sir Thomas Brooke.

PLATE XCVII.

DES TRES MER-

VEILLEUSES VICTOI-  
RES DES FEMMES  
DU MONDE, ET COM-  
ment elles doivent à tout le mon-  
de par raison commander,  
& mesmes à ceulx qui  
auront la monarchie  
du monde vieil.

Liuret escript par G. Postel,

A ma Dame Margarite de France.

A PARIS,

De l'Imprimerie de Iehan  
Gueullart, à l'enseigne du  
Phœnix, pres le Collège  
de Reims.

1553.

Title-page from  
GUILLAUME POSTEL,  
LES TRES MERVEILLEUSES VICTOIRES DES FEMMES DU MONDE.  
Paris, 1553.  
See Item No. 569.

LA DECLARA-  
TION DES ABVS  
QVE LON COMMET,  
EN ESCRIVANT,



*Et le moyen de les eviter, & repreſenter  
nayuement les paroles : ce que iamais  
homme n'a fait.*

*Par L'honorat Rambaud Maſt  
d'Eſchol à Maſſille.*



A LYON,  
PAR JEAN DE TOURNES  
IMPRIMEVR DV ROY.  
M. D. LXXVIII.

*Avec Privilege pour dix ans.*

Title-page from RAMBAUD'S LA DECLARATION DES ABUS.

(Printed in a special phonetic type invented by Rambaud and first used by Jean de Tournes.)

Lyons, Jean de Tournes, 1578.

See Item No. 576.

528 OVID.

Les XXI Epitres D'Ovide. Les dix premières sont traduites par Charles Fontaine, Parisien : le reste est par lui revu et augmenté de Prefaces : Les amours de Mars & Venus & de Pluton vers Proserpine, imitacion d'Homere et d'Ovide.

*With 13 charming woodcut illustrations.*

12mo. *Bound by Chambolle-Duru in full crimson levant morocco, blind tooling on sides and back, g. e.*

*Lyons, Jean de Tournes et Guillaume Gazeau, 1556.*

£12 12s

528A OVID.

Trois Premiers Livres de la Metamorphose d'Ovide, Traduictz en vers François, Le premier et second par Cl. Marot, Le tiers par B. Aneau. Mythologizez par Allegories Historiales, Naturelles et Morales, recueillies des bons Autheurs Grecs, et Latins, sur toutes les fables, et sentences.

*Roman Letter, 27 long lines to a full page. Every page is within woodcut borders, composed of trophies, terminal figures, etc.*

*With 56 small woodcuts in text, somewhat in the style of le Petit Bernard. The signature of the engraver, "P. V.," occurs in the border to pages 21 and 157. (Fore-edge rather cropped.)*

FIRST EDITION of the three parts together. 8vo. *Contemporary calf, gilt back.*

*Lyons, Macé Bonhomme, 1556.*

£18 18s

"Marot re-introduced the *Metamorphoses* to French readers in a verse translation of the first two books, to which Barthélemy Aneau afterwards added a third."

529 OVID.

Les Quinze Livres de la Metamorphose d'Ovide interpretez en Rime Françoise, selon la phrase latine. Par François Habert d'Yssouldun en Berry, et par luy présentez au Roy Henry II.

*Printed in Italic Letter.*

Small 8vo. *Bound by Bauzonnet-Trautz in full brown levant morocco, gilt lines on sides, full gilt back, inside dentelles, g. e.*

*Paris, Jacques Kerver, 1557.*

£21

From the Armand Bertin and Robert Hoe collections.

530 OVID.

Les Metamorphoses d'Ovide. Mises en vers François, Par Raimond et Charles De Massac, père et fils.

*Title within engraved border.*

8vo. *Bound by Hardy in full blue levant morocco, gilt fleuron on sides, inside dentelles, g. e.*

*Paris, François Pomeray, 1617.*

(SEE ILLUSTRATION, PLATE NO. LXXXIV.)

£21

OVID. See also Nos. 459 and 615 of this Catalogue.

531 PALISSY (BERNARD DE).

Discours admirables, de la nature des eaux et fontaines, tant naturelles qu'artificielles, des metaux, des sels et salines, des pierres, des terres, du feu et des emaux.

Avec plusieurs autres excellens secrets des choses naturelles. Plus un Traité de la Marne, fort utile et nécessaire, pour ceux qui se mellent de l'agriculture. Le tout dressé par Dialogues, es-quelz sont introduits la theorique et la pratique

FIRST EDITION. Small 8vo. *Original limp vellum.*

Paris, Martin le Jeune, 1580.

£4 4s

"In 1575 Palissy gave a course of three lectures at Paris which were continued at least in the following year and possibly for some years afterwards. He has preserved the names, so far as he knew them, thirty-three in number, of those who attended the lectures. The list includes thirteen physicians, the sculptor Berthélémy Prieur, and most interesting of all, Ambroise Paré. In 1580 the lectures were published under the title of *Discours admirables*.

"Though the *Discours* are of more importance than the *Recepte véritable* for determining the extent of Palissy's scientific knowledge, they are, with one exception, of less interest to the general reader. That exception is the famous *De l'art de terre*, in which Palissy relates the story of his heroic, but unsuccessful, efforts to penetrate the secrets of white enamel. It is especially this narrative which has earned for Palissy his high reputation as a writer.

"In the purely expository part of this volume, Palissy's style shews on the whole an improvement. It is as clear and logical as ever, but it is marked by greater care and greater correctness." (Tilley, *The Literature of the French Renaissance*).

532 PALME (SIEUR DE LA).

L'Heptameron de la Navarride ou Histoire Entierre du Royaume de Navarre depuis le commencement du monde. Tirée de l'Espagnol de Dom-Charles Infant de Navarre. Continuée de l'Histoire de Pampalone de N. l'Evesque, jusques au Roy Henry d'Albret, & depuis par l'Histoire de France jusques au Roy Tres-Chrestien Henry IV, Roy de France, et de Navarre.

Printed in Italic Letter.

12mo. Bound by Yseux, Sr. de Simier-Thierry, in full maroon levant morocco, inside dentelles, g. e.

Paris, Pierre Portier, 1602.

£15 15s

This verse Epic was not in the Viollet-le-Duc collection.

## 533 [PALMERIN OF ENGLAND.]

Le premier [& second] livre du Preux, vaillant et très victorieux chevalier Palmerin d'Angleterre, filz du Roy Dom Edoard. Auquel seront recitées ses grandes proesses, et semblablement la cheualeureuse bonté de Florian du desert, son frere, avec celle du Prince Florendos, filz de Primaleon.

Traduit de Castillan en François par maitre Jaques Vincent, du Crest Arnould en Dauphiné.

*Printed in Roman letters with fine initial letters.*

FIRST EDITION. Folio. *Full crimson levant morocco, inside dentelles, g. e.*

*Lyons, Thibauld Payen, 1553.*

(SEE ILLUSTRATION, PLATE NO. LXXXV.)

£52 10s

The Maurice Hewlett—H. V. Jones copy.

“ But it was just this infidelity of the French *Amadis*, this adaptation of its spirit to French soil, this clothing of the staid Castilian romance with ‘ gay garments,’ which made it so popular in its new home. ‘ Never,’ says Pasquier, ‘ was a book received with such favour as this one for the space of twenty years.’ Its popularity brought other Spanish romances into favour. In 1546 a French translation appeared of *Palmerin de Oliva*, first printed in Spain in 1511, the progenitor of numerous descendants which in Spain at any rate almost rivalled the *Amadises* in popularity. The most famous of these was *Palmerin of England*, which it may be recollects was the only romance besides the original *Amadis* thought worthy to escape the auto-da-fé of Don Quixote’s library. A French translation by Jacques Vincent, secretary to the Bishop of Le Puy, was printed in 1552-3.” (Tilley, *Literature of the French Renaissance*).

# ALPHABET,

nouuellement corrigé, augmenté, & enrichi de lettres. Moyennant lequel chacun pourra nayument repreffenter les Paroles: ce que iamais homme n'a fait, à cause qu'auions si peu de lettres, qu'auions contraints abuser d'icelles, & par conſequent mal eſcritre, & metre en peine ceux qui enfeignent, & ceux qui veulent apprendre.

Qu'il faut bien user des graces qu'il a plus à Dieu nous donner, & qu'il nous demandera complète. C. H. A. P. L.

**D**ans la parabole de l'évangile pouvons entendre, que ce monde est une vigne, en laquelle Dieu nous a mis le mode de vivre en vignes, en laquelle faut travailler, & non pas dormir ouois.

31

Lancet 1578

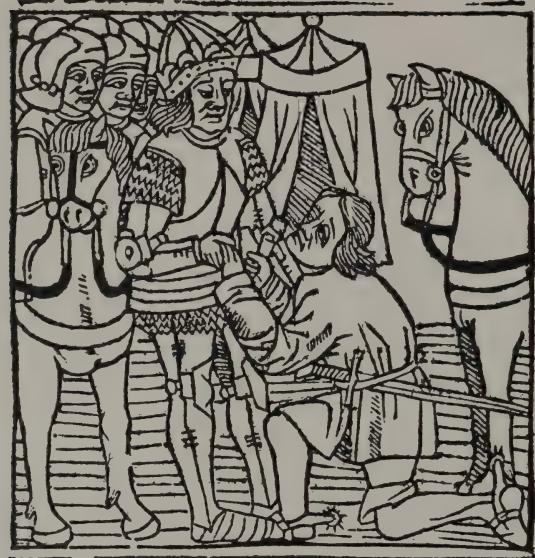
(Printed in a special phonetic type invented by Rambaud and first used by *Jean de Tournes*.)

See Item No. 576.

## PLATE XCIX.

PLATE C.

Les regretz de  
Picardie : et de  
Tournay. a. xxix. coupletz.



Title-page from LES REGRETS DE PICARDIE ET DE TOURNAY.  
(Paris, 1522.)  
See Item No. 590.

535 PAPILLON (ALMANQUE).

Le Nouvel Amour.

FIRST EDITION. Small 8vo. *Blue morocco, inside dentelles, g. e. (Capé-Masson-Debonnelle).*

*Lyons, François Juste and Pierre de Tours, 1543.*

(SEE ILLUSTRATION, PLATE NO. LXXXVI.)

£31 10s

"A charming mythological poem on the loves of Venus in decasyllabic verse, which is an apology for honourable love. This was the final contribution to the controversy aroused by the publication of La Borderie's poem *L'Amie de Court*, in which a coquette gives her views on matrimony. Better, she says, a rich fool than a poor man of intelligence, but until she has found this desirable husband she likes to have round her a crowd of admirers.

This chaste but passionless lady provoked a rejoinder from Charles Fontaine, who in his *Contr'amye de Court* proclaimed the rights of love. He was followed by Paul Angier who took the part of La Borderie and attacked Fontaine with some asperity. The controversy was concluded by the publication of Almanque Papillon's poem offered for sale above."

536 PARIS.

Ordonnances Faictes par la court du Parlement sur le faict de la queste nourriture et entretienement des Pauvres de la Ville de Paris Publiées a Son de trompe par les carrefourgs dicelle Ville le Vendredi 24<sup>e</sup> iour de Decembre 1535.

Printed in Gothic Letter. 6 leaves, 8vo. *Brown morocco, blind tooled, inside dentelles, g. e. (Bousquet).*

*Paris, Jehan André, 24 December, 1535.*

£17 10s

The last paragraph is of medical and other interest, containing lengthy references to the *maladie de Naples* and its treatment in the *Hôtel-Dieu*."

THE ONLY COPY KNOWN.

537 [PARIS.]

Les meurs et Honnestetez de la Table pour apprendre a chascun à se contenir en maintien et en bonne grace.

*Italic Letter, with dainty woodcut on title and five other dainty woodcuts.*

12mo. *Blue calf, with the Arms of Hon. Charles Bagot.*

*Paris, Nicolas Buffet, 1545.*

(SEE ILLUSTRATION, PLATE NO. LXXXVII.)

£52 10s

NO OTHER COPY KNOWN.

A remarkable early French poem on table manners in rhyming verse, written for the use of students at the University of Paris, of which we have been able to trace no other copy.

It commences :—

“ Nons enseignons par sens notable  
Les Meurs qu'il fault garder à table  
Si qu'à vertu tu estudies,  
Après cela à ton Regent et Maistre  
Tu doibs honneur, le recognoistre  
Comme père et ses dictz entendre  
De bon couraige sans contendre.

It continues :—

Retiens bien mon enseignement  
Soit ton vesture sans ordure  
Face lavée, la main pure,  
Et garde qu' à ton nez ne pende  
Quelque goutte, je te commande  
Ne laisse tes ongles trop croistre  
n'aucune ordure là paroistre  
Tiens tes cheveux nets, et procure  
que sans fange soit la chaulsure,  
Soit ta langue nette et bien pure  
Et à tes dents n'entre rouillure  
et sois honteux. Je l'admonneste  
s'il advient que frotes ta teste,  
de teur, les pucees n'attente  
n'à gratter ta taigne nuyssante.

An extremely fine copy with uncut edges. At the end is a jocular poem “ *La Remonstrance des Badins de l'honneur de table.*”

538 [PARIS.]

Les Regrets des Filles de Joye de Paris, sur le subiect de leur bannissement.

Small 8vo, 4 leaves. *Red morocco, gilt lines on sides, g. e.*  
*Paris, Chez la Vefue Jean du Carroy (1620).*

(SEE ILLUSTRATION, PLATE NO. LXXXVIII.)

£18 18s

An extremely scarce satirical tract reprinted by Fournier, *Variétés historiques et littéraires*, III., 77-81, either from this copy or from that in the James de Rothschild Library (No. 1796, 30).

539 [PARIS.]

Eloges et Discours sur la Triomphante Reception du Roy en sa Ville de Paris, après la Reduction de la Rochelle : Accompagnez des Figures, tant des Arcs de Triomphe, que des autres preparatifs.

*Title printed in red and black. With numerous fine full-page engravings of Triumphal Arches, etc.*

Folio. *Old vellum gilt, Arms of City of Paris on sides, g. e.*  
*Paris, Pierre Rocolet, 1629.*

£5 5s

540 PARTERRE DE LA RHETORIQUE.

Le Parterre de la Rhetorique Françoise. Emaillé de Toutes les plus belles fleurs d'Eloquence qui se rencontrent dans les œuvres des Orateurs tant anciens que modernes. Ensemble le Verger de la Poësie, ouvrage tres-utile à ceux qui veulent exceller en l'un et l'autre Art.

12mo. *Half calf.*

*Lyons, Claude La Riviere, 1655.*

£2 10s

A very curious little book.

Each chapter of this rhetorical treatise is placed under the auspices of a different flower, e. g., the Sunflower represents *la suspension des esprits*, whereas hyacinths illustrate narrative power, etc.

## 541 PASCAL (BLAISE).

Traitez de l'Esquilibre des Liqueurs, et de la Pesanteur de la Masse de l'air. Contenant l'explication des causes de divers effets de la nature, qui n'avoient point esté bien connus jusques ici, particulierement de ceux que l'on avoit attribuez à l'horreur du Vuide.

Second Edition. Small 8vo. *Old calf.*

Paris, Guillaume Desprez, 1664.

£1 10s

## 542 PASCAL (BLAISE).

Les Provinciales ou lettres escripttes par Louis de Montalte, traduites en Latin par G. Wendrock, en Espagnol par Sr. G. Cordero, et en Italien par Sr. C. Brunetti.

8vo. *Black morocco, plain, with doublures of red morocco, inside dentelles, g. e. (Boyel).*

Cologne, Balthasar Winfelt, 1684.

£21

"Under the influence of St. Cyran, the Port-Royalists were in close sympathy with the teaching of Jansen, Bishop of Ypres; the writings of their great theologian Antoine Arnauld were vigorously anti-Jesuitical. In 1653 five propositions, professedly extracted from Jansen's *Augustinus*, were condemned by a Papal bull. The insulting triumph of the Jesuits drew Arnauld again into controversy; and, on a question concerning divine grace he was condemned in January, 1656, by the Sorbonne. 'You who are clever and inquiring' (*curieux*), said Arnauld to Pascal, 'you ought to do something.' Next day was written the first of Pascal's *Lettres à un Provincial*, and on 23rd January it was issued to the public; a second followed within a week; the success was immense. The writer concealed his identity under the pseudonym *Louis de Montalte*.

"The *Lettres Provinciales* are eighteen in number. The first three and the last three deal with the affair of Arnauld and the Sorbonne, and the questions under discussion as to the nature and the need of divine grace. In the opening letters the clearest intellectual insight and the deepest seriousness of spirit are united with the finest play of irony, and even with the temper of comedy. The supposed *Louis de Montalte* seeking theological lights from a doctor of the Sorbonne, finds only how hopelessly divided in opinion are the opponents of Arnauld, and how grotesquely they darken the counsel with speech. In the twelve letters intervening between the third and sixteenth, Pascal takes the offensive, and deploys an incomparably skilful attack on the moral theology of the Jesuits. For the rigid they may have a stricter morality,

PLATE CI.

EPITHALAME  
D'ANTOINE DE BOURBON, ET  
IANNE DE NAVARRE  
PAR PIERRE DE RONSART  
VANDOMOIS.

A PARIS  
De L'imprimerie de Vascosan, Rue Saint Jaques.  
M. D. XLIX.

Title-page from PIERRE DE RONSARD's first published book EPITHALAME.

Paris, 1549.

See Item No. 599.

PLATE CII.

LES QUATRE PREMIERS  
livres des Odes de Pierre de Ronsard,  
Vandomois.

Ensemble son Boeage.

ΣΩΣ ο ΤΕΡΡΑΝΔΡΟΣ.

Πέριος ο Πέριος ερδός μωι ἐνείσιμον οὐρανομάχοις τοι,  
Σῶς ή ο Τερρανδρός, πρεμίζεοτός πε χώλυς.  
ΙΩ. Ανρέας.

A PARIS.

Chez Guillaume Cauellart libraire iuré de l'univer-  
sité de Paris, demeurant devant le Collège de  
Cambrai, a la poule grasse.

M. D. L.

AVEC PRIVILEGE DU ROI.

PIERRE DE RONSARD. LES QUATRE PREMIERS LIVRES DES ODES.

Paris, 1550.

FIRST EDITION.

See Item No. 600.

PASCAL—*continued.*

but for the lax their casuistry supplied a pliable code of morals, which, by the aid of ingenious distinctions, can find excuses for the worst of crimes. With force of logic, with fineness of irony, with energy of moral indignation, with a literary style combining strength with lightness, Pascal presses his irresistible assault. The effect of the *Provincial Letters* was to carry the discussion of morals and theology before a new court of appeal—not the Sorbonne, but the public intelligence and the unsophisticated conscience of men. To French prose they added a masterpiece and a model."—Dowden.

## 543 PASCAL (JACQUES).

Discours Contenant la Conference de la Pharmacie Chymique, ou Spagirique, avec la Galenique ou Ordinaire. Ensemble la Demonstration des abus qui se commettent sur les principaux medicamens officinaux de l'Apothicaire ordinaire.

Small 8vo. *Vellum.*

*Beziers, Jean Martel, 1616.*

£2 2s

## 544 PASQUET DE LA ROCHEFOUCAULT (ANTOINE).

Les Sept Dialogues de Pictorius, traictans la maniere de contregarder la santé par le moyen des six choses, que les medcins appellent non-naturelles: ausquels est adjouté un autant utile, que delectable Dialogue de Plutarque, intitulé de l'industrie des Animaux tant de l'eau, que de la terre. Le tout fait François par Arnault Pasquet, de la Rocheffoucault.

*Paris, Gilles Gourbin, 1557.*

Bound up with :

Galen. Le livre de C. Galen traictant des Viandes qui engendrent bon et mauvais suc, mis en François pour Monsieur le Baron de Saint Plancard Capitaine de Galeres (translated by Jehan de Starach).

*Paris, Vincent Sertenas, 1553.*

Small 8vo. *Old French citron morocco, gilt borders on sides,*  
g. e. £25

From the library of Papion de Tours.

545 PASQUIER (E).

La Main ou Oeuvres Poetiques Faits sur la Main de Estienne Pasquier, Advocat au Parlement de Paris.

4to. *Vellum, g. e.*

*Paris, Michel Gadouleau, 1584.*

£25

Inserted is a fine portrait of Etienne Pasquier by Thomas de Leu.  
From the Prosper Blanchemain collection.

546 PASQUIER (ETIENNE).

Les Jeus Poetiques, D'Estienne Pasquier.

8vo. *Old calf, gilt back.*

*Paris, Jean Petitpas, 1610.*

£5 5s

Contains a number of short poems by other authors of the day.

547 PASSERAT (JEAN).

Le Premier Livre des Poemes de Jean Passerat. Reveus et augmentez par l'Autheur en ceste derniere edition.

8vo. *Old French calf, gilt back, portrait added.*

*Paris, la veufve Mamert Patisson, 1602.*

£12 12s

The last edition published during the author's lifetime.

From the library of Prosper Blanchemain.

" Passerat was born in 1534, and published his first volume in 1559, so that as far as age goes he might have been classed with the first generation of the Pleiad. But his more characteristic work is of later date. He was a considerable Latin scholar, his favourite author being Plautus (whom he is said to have read through forty times), and he published a commentary on Catullus, Tibullus, and Propertius. From 1569 he lived in the house of Henri de Mesmes, and in 1572 succeeded Ramus as Royal Professor of Eloquence. He was a sportsman (and wrote a didactic poem on the hound), a tennis player, at which game he lost an eye, and a *bon vivant* with a red face, which malice attributed to his love of the bottle. He was a good Pantagruelist and wrote a commentary on Rabelais's book, which, on his death-bed, he

PASSERAT—*continued.*

unfortunately gave to the flames. Towards the end of his life he became paralysed and blind, and after living five years in this condition died in 1602. A collected edition of his poems was published in the same year.

“ He excels in these short pieces, and most of those in the *Satire Ménippée* are supposed to be by his hand.

Of his acknowledged poems the one *Contre les reistres*, the German mercenaries of the Huguenots, is remarkable for its vigour of expression—

*Empistolés au visage noirci,  
Diables du Rhin, n'approchez point d'ici.*

“ The chief merit of Passerat’s style is his direct simplicity of language, which is absolutely free from the conceits affected by Desportes. This quality shews itself in all Passerat’s work, and nowhere better than in the narrative poem called *Metamorphose d’un homme en oiseau*, a true *conte* in verse, which in its happy phrasing, at once delicate and vigorous, and its good-humoured malice, points backward to Marot and forward to La Fontaine. But he can ally this quality of simple directness just as happily with a note of tender grace as he can with one of vigorous abuse or delicate irony, as for example in his two best-known poems, the *villanelle* and the *ode on May-day*. ” (Tilley, *The Literature of the French Renaissance*).

“ The vogue which the practice enjoyed among the Elizabethans stoutly maintained its hold in the next generation. Early in the seventeenth century, William Drummond of Hawthornden, the Scottish poet whose lyric genius seems steeped in Elizabethan tradition, bore exceptionally convincing testimony to the persistence of the Elizabethan habit of secret borrowing from contemporary French verse. Drummond’s debts to the poets of the *Pléiade* and to Desportes are conspicuous; but more worthy of notice is his dependence on less famous French poets whose activities were strictly contemporary with his own. Of these Jean Passerat has habitually perhaps the lightest touch and best lyrical faculty. A chanson by him in the form of a dialogue between *La Pastourelle* and *Le Pastoureaud* was turned by Drummond into a lyric idyll which seems to present almost all the essential features of Elizabethan song. The two poems should be closely compared.

“ See Prof. L. E. Kastner’s article entitled ‘ Drummond of Hawthornden and the French Poets of the Sixteenth Century,’ in *The Modern Language Review*, January, 1910. ” (Sidney Lee, *The French Renaissance in England*).

## 548 PASSERAT (JEAN).

Recueil Des Oeuvres Poétiques de Ian Passerat Lecteur et Interprete du Roy.

Augmenté de plus de la moitié, outre les precedantes impressions. Dedié à Monsieur de Rosny.

8vo. *Green calf, gilt back, g. e.*

*Paris, Abel l’Angelier, 1606.*

£15 15s

“ THIS IS THE MOST COMPLETE EDITION OF PASSERAT’S POEMS.”

## 549 PASSERAT (JEAN).

Joannis Passeratii, Eloquentiae Professoris, et Interpretis  
Regii, Orationes et Praefationes.

8vo. *Old limp vellum.*

*Paris, M. Henault, 1637.*

£15 15s

THE MOST FAMOUS PIECE IN THE EARLY FRENCH COMIC DRAMA.

## 550 [PATHELIN.]

Maistre Pierre Pathelin, De Nouveau reveu, & mis en son  
naturel. Avec le Blason, & Loyer des fauces & folles Amours.

*With three woodcuts.*

16mo. *Original limp vellum.*

*Rouen, Nicolas Lescuyer, 1581.*

£25

See the copy in the Lauragais Catalogue, No. 314, which was the only one known to Brunet's *Manuel*. This famous farce is the most important piece in the early French comic drama. It has been attributed variously to Antoine de la Salle, Pierre Blanchet (ca. 1459-1519), writer of pieces for the *Clercs de la Basoche*, and Villon, but on insufficient authority. It has been said that Rabelais had taken part in the play.

The famous proverbial expression appears in this play "*Revenons à nos moutons.*"

" Amid much that is trivial and much that is indecent, one farce stands out pre-eminent, and may indeed be called a comedy of manners and of character—the merry misfortunes of that learned advocate, *Maitre Pierre Pathelin*. The date is doubtless about 1470; the author, probably a Parisian and a member of the Basoche, is unknown. With all his toiling and cheating, Pathelin is poor; with infinite art and spirit he beguiles the draper of the cloth which will make himself a coat and his faithful Guillemette a gown; when the draper, losing no time, comes for his money and an added dinner of roast goose, behold *Maitre Pathelin* is in a raging fever, raving in every dialect. Was the purchase of his cloth a dream, or work of the devil? To add to the worthy tradesman's ill-luck, his shepherd has stolen his wool and eaten his sheep. The dying Pathelin unexpectedly appears in court to defend the accused, and having previously advised his client to affect idiocy and reply to all questions with the senseless utterance *bée*, he triumphantly wins the case; but the tables are turned when Master Pathelin demands his fee, and can obtain no other response than *bée* from the instructed shepherd. The triumph of rogue over rogue is the only moral of the piece: it is a satire on fair dealing and justice, and, though the morals of a farce are not to be gravely insisted on, such morals as *Maitre Pathelin* presents agree well with the spirit of the age which first enjoyed this masterpiece of caricature.

" The actors in mediæval comedy, as in the serious drama, were amateurs. The members of the academic *puy*s were succeeded by the members of guilds, or

PATHELIN—*continued.*

*confréries*, or *sociétés Joyeuses*. Of these societies the most celebrated was that of the Parisian *Enfants sans Souci*. With this were closely associated the *Basochiens*, the corporation of clerks to the *procureurs* of the *Parlement* of Paris. It may be that the *sots* of the capital were only members of the *Basoche*, assuming for the occasion the motley garb. In colleges, scholars performed at first in Latin plays, but from the fifteenth century in French. At the same time, troupes of performers occasionally moved from city to city, exhibiting a *Mystery*, but they did not hold together when the occasion had passed. Professional comedians were brought from Italy to Lyons in 1548, for the entertainment of *Henri II.*, and *Catherine de Médicis*. From that date companies of French actors appear to become numerous. New species of the drama—tragedy, comedy, pastoral—replace the mediæval forms; but much of the genius of French classical comedy is a development from the *Morality*, the *sottie*, and the farce. To present these newer forms the service of trained actors was required. During the last quarter of the sixteenth century the amateur performers of the ancient drama finally disappear.”—Dowden.

## CONTAINING RONSARD'S FIRST PRINTED POEM.

## 551 PELETIER (JACQUES), du Mans.

Les Oeuvres Poétiques de Jacques Peletier du Mans.

*Printed in Italic Letter.*

FIRST EDITION. Small 8vo. *Bound by Capé in levant morocco, sides entirely covered with gilt tooling in the style of the Eves, gilt back, inside dentelles, g. e.*

*Paris, de l'Imprimerie de Michel de Vascosan pour luy et Gilles Corrozet, 1547.*

(SEE ILLUSTRATIONS, PLATES NOS. LXXXIX. AND XC.) £52 10s

THIS CONTAINS THE FIRST PRINTED POEM OF RONSARD, which is found on the verso of page 79 “*Des beautez qu'il voudroit en S'Amie.*”

“In the year 1547 Peletier was made Principal of the College of Bayeux at Paris, and published a volume of poems. It contains, besides translations of the first two books of the *Odyssey* and the first book of the *Georgics*, twelve sonnets translated from Petrarch, an original sonnet addressed to Cardinal du Bellay, some epigrams and a small number of *vers lyriques*. Here also is to be found the first printed poem of Ronsard's, an ode addressed to Peletier, whose acquaintance he had made at Le Mans in 1543 on the occasion of Guillaume du Bellay's funeral, when they compared together the result of their studies in Horace. The best of Peletier's own lyrical poems are those on the four seasons, which contain snatches of real poetry, and that in a style which anticipates the Pleiad. For Peletier's treatment of natural scenery is very different to Marot's perfunctory and unsympathetic handling. It is serious, emotional, imaginative.” (Tilley, *The Literature of the French Renaissance*).

CONTAINING RONSARD'S FIRST PRINTED POEM.

552 PELETIER (JACQUES), du Mans.

Les Oeuvres Poëtiques.

A variant, with the title-page giving a different imprint, *Paris, de l'imprimerie de Michel de Vascosan, en la rue saint Jacques à la Fontaine, 1547.*

Small 8vo. *Bound by Duru in full green levant morocco, g. e.*

(SEE ILLUSTRATIONS, PLATES NOS. XC. AND XCI.)

£52 10s

From the collection of Charles Nodier with his leather book-label. See note to No. 551 of this Catalogue.

This edition is identical with the preceding item except for the title-page imprint.

553 PELETIER (JACQUES), du Mans.

Euvres Poetiques de Jaques Peletier Du Mans, intituléz Louanges. Avec quelques autres Ecriz du Meme auteur, ancores non publiéz.

*Printed in Italic Letter in special Phonetic type.*

• 4to. *Bound by Trautz-Bauzonnet in full blue morocco, gilt fleurons on sides, inside dentelles, g. e.*

*Paris, Robert Coulombel, 1581.*

(SEE ILLUSTRATION, PLATE NO. XCII.)

£42

Very fine large copy of this rare book.

" Jacques Peletier had more natural capacity for poetry than either Scève or Heroet, and had he not been so many other things besides a poet—a physician, mathematician, a spelling-reformer—regarding, as he tells us, poetry merely as a relaxation from more serious pursuits, he might perhaps have anticipated Ronsard and Du Bellay. Born at Le Mans in 1517, he was sent, at the age of five, to the

PELETIER—*continued.*

College of Navarre at Paris, of which his elder brother was Principal, and here he seems to have remained, except for a short interval which he spent in a lawyer's office, for fifteen years or more. He was a receptive and enthusiastic student. It was during his residence at Paris that he was introduced by his fellow-townsman, Nicolas Denisot, to Margaret of Navarre, and became attached to her circle. It was probably in the year 1540 that he became secretary to René du Bellay, the horticultural bishop of Le Mans, with whom he resided till his death in 1546. His duties left him plenty of leisure, and in 1544 (apparently) he took the degree of Doctor of Medicine at Montpellier. He complained of the general neglect by French writers of their own language, declares that it is a mistake to write only in a foreign language in which it is impossible to equal your models, and points out that this was not the practice of the great Italian writers who were men of learning." (Tilley, *The Literature of the French Renaissance*).

## 554 PELETIER (JACQUES), du Mans.

Dialogue de l'Ortografie e Prononciation Françoese départi  
an deus livres par Jacques Peletier du Mans.

*Printed in special Phonetic Type.*

FIRST EDITION. Small 8vo. *Bound by Thompson in full red morocco, inside dentelles, g. e.*

*Poitiers, Jean and Enguilebert de Marnef, 1550.*

(SEE ILLUSTRATION, PLATE NO. XCIII.)

£36

The Lignerolles copy.

First edition, exceedingly rare.

" This work is printed in the eccentric spelling proposed by the author. This attempt caused a quarrel between him and Louis Meigret, who suggested another method of phonetic transcription. In his dialogues the following converse:—Jean Martin, Théodore de Béza, Denys Sauvage, and himself, each one arguing for or against this proposed reform."

" The first person to construct a regular system of phonetic spelling was Louis Meigret, a native of Lyons, who in 1542 published his *Traité touchant le commun*

(Continued over)

PELETIER—*continued.*

*usage de l'escriture françoise.* He put his system into practice in a translation of Lucian (1548) and in a grammar which he entitled *Le tretié de la grammere françoise fet par Louis Meigret Lionnes* (1550). Unfortunately it is difficult to construct a system of phonetic spelling which will satisfy everybody, especially in an age when there is no fixed standard of pronunciation. Meigret's treatise soon elicited some friendly criticisms from his disciple and admirer, Jacques Peletier, who after a short controversial warfare produced a rival system under the title of *Dialogue de l'Ortografe e Prononciacion françoise departi an deus lieures* (1550).'' (Tilley, *The Literature of the French Renaissance*).

For Meigret's works see Nos. 471 and 472 of this Catalogue.

## 555 PELETIER (JACQUES), du Mans.

*L'Art Poétique de Jaques Peletier du Mans, Departi an deus livres.*

*Printed in Italic Letter in special Phonetic type.*

*Title within ornamental border.*

Small 8vo. *Full levant morocco, inside dentelles, g. c.*

*Lyons, Jean de Tournes and Guil. Gazeau, 1555.*

(SEE ILLUSTRATION, PLATE NO. XCIV.)

£35

This book contains an ode to Louise Labé, the famous Lyonese poetess.

“ In 1555, Peletier published at Lyons an *Art poétique*. Its strange orthography prevented its having a wide circulation, but it was not without influence on Peletier's friends, especially on Ronsard, whose admiration for Virgil it doubtless helped to stimulate. Peletier goes much more into technical details than Du Bellay and is more moderate in his views. Thus, although by this time he had completely rallied to the Pleiad, he can find praise for Marot and Des Periers.” (Tilley, *The Literature of the French Renaissance*).

PLATE CIII.

# Liuret de folastries,

A Janot Parisien.

Plus, quelques Epigrammes grecs:  
& des Dithyrambes chan-  
tes au Bouc de E. Iodelle  
Poète Tragiq.

*Nam castum esse decet pium poëtam  
Ipsum, versiculos nihil necesse est.*  
*Catul.*



*Avec Privilege.*

A P A R I S,  
chez la veufue Maurice de la porte.  
1553.

Title-page from PIERRE DE RONSARD. LIVRET DE FOLASTRIES.  
Paris, 1553.  
FIRST EDITION (BURNED BY THE PUBLIC EXECUTIONER).  
See Item No. 600A.

PLATE CIV.

LE BOCAGE  
DE P. DE RONSARD  
VANDOMOYS, DEDIE' A  
P. de Paschal, du bas païs  
de Languedoc.



A P A R I S,

*Chez la Veuve Maurice de la Porte, au cloz  
Bruneau, a l'enseigne sainct Claude.*

Avec priuilege du Roy.

1554.

Title-page from PIERRE DE RONSARD. LE BOCAGE.  
Paris, 1554.  
FIRST EDITION.  
See Item No. 600A.

556 PERCEFOREST.

La Treselegante delicieuse melliflue et tresplaisante Hystoire du tresnoble Victorieux excellentissime Roy Perceforest Roy de la grant Bretaigne, fundateur du Franc palais et du temple du Souverain dieu. Auecques les merveilleuses entreprisnes faitz et adventures du tresbelliqueulx Gadiffer, roy d'Escosse. Lesquelz L'empereur Alexandre le Grant couronna Roys, soubz son obéissance. En laquelle Hystoire le lecteur pourra veoir la source et Decoration de toute Cheuallerie, Culture de vraye Noblesse, Prouesses, et conquestes infinies, acomplies des le temps de Jullius Cesar.

*Printed in Gothic Letter, double columns, 53 long lines to a full page.*

*Title to first part printed in red and black with woodcut border, other title-pages in black within woodcut borders, and fine full-page woodcut on verso of last preliminary leaf of Part V.*

*The 6 parts in 2 vols., bound by Lortic in full crimson levant morocco, grolieresque tooling in gold on sides, doublures of blue morocco elaborately tooled in gold with sprays of flowers, g. e.*

*Paris, Gilles de Gourmont, 1531-1532.*

(SEE ILLUSTRATIONS, PLATES NOS. XCV. AND XCVI.) £275

This important romance of chivalry, due to an unknown author of the 14th century, connects the legend of Alexander with that of Arthur, King of Brittany.

(Continued over)

PERCEFOREST—*continued.*

The scene takes place in England, where Perceforest, companion of Alexander, kills an enchanter who lived in an impenetrable forest.

Amongst the numerous adventures related in the book is that of the Sleeping Beauty, which has become so popular.

The second edition, which is equally as rare as the first, was published by Gilles de Gourmont, whose name, "Egidius Gormontius," and arms, are to be found in the fine woodcut borders surrounding the titles of each part.

The large woodcut figure on the verso of the last preliminary leaf of the fifth part represents a king giving a sword to a kneeling knight.

Only two editions of this Romance have appeared, and as a rule the 1531 edition is found in a mixed state with parts of the 1528 edition.

Each volume has a woodcut title-border, the first printed black and red. This border is composed of several subjects, at top being Christ's Resurrection, at each side a coat of arms, those of Cologne on the left (the printer's device) and Gourmont's Arms on right, with the Royal winged stags as supporters. Below are the Evangelists, and at the foot is the Adoration of the Three Kings, who, according to tradition, are buried at Cologne. On verso of second preliminary leaf in vol. 5 is the full-page cut of a King and suppliant with chain round body. At end of vol. 6 is the large device of P. le Noir, marked with the Lorraine Cross. Numerous initials on metal throughout.

It is remarkable that the first portion of the book (up to T 1 verso, vol. 3 inclusive) is printed in a type used by J. Nyverd (according to the second title), but thence to end is printed entirely in a different but similar type with larger capitals (the B and G for instance very distinctive, the C tall and narrow), presumably by P. le Noir, according to the device at end. The types respectively measure 94 mm. and 91 mm. to the 20 lines."

*Fairfax Murray Catalogue of Early French Books, Vol. II., pp. 653-6.*

"From the endless variety of enchantments it contains, this romance is perhaps the most entertaining, and has become the most popular of the class with which it has been ranged. In consequence of the information it comprehends concerning the manners of the period in which it was written, especially the solemnities observed at tournaments, and the *costume* of our ancestors, it is also the most instructive, and has been chosen as a text-book by M. de Sainte Palaye, and other enquirers into the history and habits of the middle ages. It is said that Perceforest was one of the books which Charles IX., during his education, chiefly busied himself in reading, and that to this study he was enjoined by his mother, Catherine de Medicis.

Mr. Warton informs us that Perceforest was originally written in verse about the year 1220. It is difficult to say precisely at what time it was reduced to prose, but it was probably subsequent to the annexation of Dauphiny to the crown of France, as the son of the King of Galles (Wales) is called the Dauphin, which, I think, also proves that the author was a Frenchman." (Dunlop, *History of Fiction*.)

## 557 PERRAULT (CHARLES).

Histoires ou Contes du Temps Passé. Avec des Moralitez. Par le Fils de Monsieur Perreault de l'Academie François.

12mo. *Brown crushed levant morocco, fillet border on panel with fleuron in corners on sides, gilt back, g. e., by Rivière.*

*Suivant la Copie, à Paris, 1700.*

£10 10s

An annex to the Elzevir collection.

The printer's device on the title, a sphere, is ascribed by Mr. Seymour de Ricci to the press of Wolfgang, at Amsterdam.

"Charles Perrault, the Baron Haussmann of his day, was in general control of the royal architectural projects. He is better known to fame as the popularizer of the Mother Goose rhymes."

## 558 PERRAULT.

Histoires ou Contes du Temps Passé, avec des Moralitez. Par Mr. Perrault. Nouvelle Edition augmentée d'une Nouvelle, à la fin.

12mo. *Old calf.*

*Suivant la Copie de Paris. Amsterdam, Chez la Veuve de Jaq. Desbordes, 1721.*

£4 4s

## 559 PERRIN.

Nouvelles Poesies Heroïques, Gaillardes et Amoureuses. Ensemble un nouveau recueil de plus beaux Airs de Cour, à chanter, à danser, et à boire. Mis en chant par les meilleurs musiciens de ce temps.

*With engraved frontispiece.*

12mo. *Blue morocco, gilt lines on sides, gilt panel back, inside dentelles, g. e., by Chambolle-Duru.*

*Paris, Estienne Loysen, 1662.*

£6 10s

A scarce poetical collection with a charming engraved frontispiece. From the library of Robert Hoe.

## 559A PERRIN.

Another Copy, *in the original limp vellum binding.* £10 10s

## 560 PETRARCH.

Le Petrarque en Rime Françoise avecq ses Commentaires,  
Traduict par Philippe de Maldeghem, Seigneur de Leyschot.

Small 8vo. *Bound by Capé in full blue levant morocco,  
gilt ornaments on sides, gilt panel back, inside dentelles, g. e.*

*Brussels, Rutger Velpius, 1600.*

£7 10s

The influence of Petrarch, or rather of Petrarchism, had a marked effect on the poetry (in France) of the second half of the sixteenth century.

## 562 PIBRAC (GUY DU FAUR, SEIGNEUR DE).

Les Plaisirs de la Vie Rustique, qui sont Divers Poèmes sur ce sujet, Extraits De plusieurs excellens Autheurs de nostre temps.

12mo. *Green morocco, gilt lines on sides, with fleuron at outer corners, gilt back, g. e.*

*Paris, Pour la vefve Lucas Breyer, 1583.*

£52 10s

From the Prosper Blanchemain collection.

The volume contains also “*Les plaisirs du gentilhomme champêtre par N. R. P.* (Nicolas Rapin Parisien),” and “*Les Quatrains du Seigneur de Pybrac.*”

“Pibrac, like Du Bartas, was connected with the Court of Nérac, having been for seventeen months (1579-1581) chancellor to Margaret, the wife of Henry of Navarre. His unfinished poem, *Les plaisirs de la vie rustique*, also reminds one of Du Bartas, for, as we have seen, it is the sort of poem that the latter might successfully have attempted. It contains, as we might expect, many reminiscences of Virgil and Horace, and other classical writers, but the general treatment shews considerable independence. Interesting pictures of country life, with references to the Court fashions by way of contrast, are interspersed with sketches of peasant character and various autobiographical details. The poem was written in 1573, the very year in which the new representative of the Court poetry, Desportes, published the first collected edition of his poems.” (Tilley, *Literature of the French Renaissance*).

PLATE CV.

LES MESLANGES  
DE P. DE RONSARD,  
DEDIEES A IAN

BRINON.

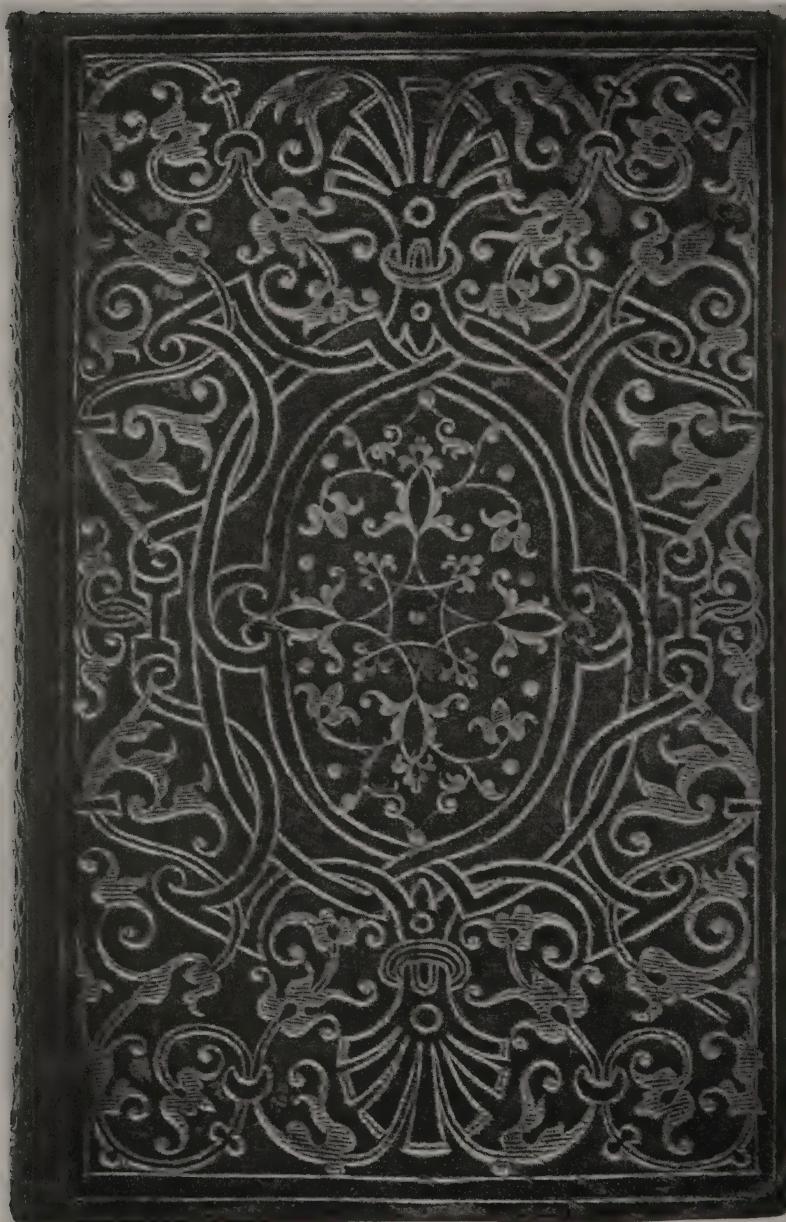


*On les vend en la grand salle du palais en la  
boutique de Gilles Corrozet, pres la  
chambre des Consultations.*

1555.

Title-page from PIERRE DE RONSARD. LES MESLANGES.  
Paris, 1555.  
FIRST EDITION.  
See Item No. 600A.

PLATE CVI.



Original 16th Century Binding from RONSARD. LIVRET DE FOLASTRIES.

Paris, 1553.

See Item No. 600A.

MANUSCRIPT BY ESTHER INGLIS, THE CALLIGRAPHER AND MINIATURIST.

563 PIBRAC (GUY DU FAUR, SEIGNEUR DE).

Quatrains du Sieur de Pybrac; gentilhomme Francois. Escrit en diverses sortes de lettres, par Esther Anglois Françoise, a Lislebourg le X de Dec. 1599.

*A minuscule manuscript beautifully written by Esther Inglis on 126 pp., written on one side only, who was writing mistress to the family of James VI. of Scotland (later James I. of England).*

*Each page of the manuscript measures 61 by 42 mm., and the verses are enclosed within ruled lines.*

Oblong 12mo. *In a delightful contemporary calf binding with gilt tooling on back and sides, and g. e. It is enclosed in a brown morocco case (by Sangorski and Sutcliffe).*

1599.

£125

This manuscript contains 23 different styles of calligraphy, varying from a small to a minute hand. (For the first 72 pages the handwriting changes every 8 pages, and afterwards every 4 pages.)

"Pibrac is best known by his moral quatrains, first published in 1574, which enjoyed an enormous popularity down to nearly the middle of the eighteenth century. They were translated into various languages including Persian, Arabic and Turkish, and were committed to memory by several generations of schoolgirls and schoolboys. Pibrac had had the good sense or the good fortune to choose a form of poetry which did not require any higher poetic gift than that of vigorous and concentrated expression :

*Ce que tu vois de l'homme n'est pas l'homme,  
C'est la prison où il est enserré  
C'est le tombeau où il est enterré,  
Le lict branlant où il dort un court somme.*

*Hausse les yeux : la voute suspendue,  
Ce beau lambris de la couleur des eaux,  
Ce rond parfaict de deux globes jumeaux,  
Ce firmament esloigné de la veue.*

(Continued over)

PIBRAC—*continued.*

*Bref, ce qui est, qui fut, et qui peut estre,  
En terre, en mer au plus caché des cieux,  
Si tost que Dieu l'a voulu pour le mieux,  
Tout aussi tost il a receu son estre.*

*Le sage est libre enferré de cent chaines.  
Il est seul riche, et jamais estranger:  
Seul assuré au milieu du danger,  
Et le vray Roi des fortunes humaines.*

The following is quoted by Montaigne in support of his argument against constitutional changes:

*Ayme l'estat tel que tu l'e vois estre:  
S'il est royal, ayme la Royauté:  
S'il est de peu, ou bien communauté,  
Ayme l'aussi, quand Dieu t'y a faict naistre.”*

(Tilley, *Literature of the French Renaissance*).

“ Mrs. Esther or Hester Kello, a calligrapher and miniaturist, was born in France, probably at Dieppe, in 1571. She is generally known as Inglis or English, the anglicised form of Langlois, the original name of her father's family. Her father, Nicholas Langlois, and her mother, Marie Prisott, with their infant children, fled from France to England after the St. Bartholomew massacre in 1572. They were probably related to the Protestant pastor, Jean Langlois, who was martyred at Lyons in 1572. In 1578 Nicholas was settled at Edinburgh, where he was master of the French school. Esther was instructed in the art of calligraphy by her mother, and is said by Hearne to have become nurse to the young Prince Henry. Her patrons included Queen Elizabeth and her ministers, as well as the royal family of Scotland.

“ She married about 1598 Bartholomew Kello of Leith, ‘ minister of God's word.’ John Kello, her husband's father, was ordained by the general assembly on 20 December, 1560; became minister of Spott, Haddingtonshire, in 1567; and was hanged for the murder of his wife, Margaret Thompson, on 4 October, 1570, after writing a confession published by Robert Lekprevik at Edinburgh in the same year. Bartholomew was collated to the rectory of Willingale Spain, Essex, on 21 December, 1607. Mrs. Kello died on 30 August, 1624.” (*Dictionary of National Biography*.)

## 565 [PIETRA BUENA (ANT. DE).]

L'Escole de l'Interest et l'Université d'Amour. Songes veritables, ou Veritez songées. Galanterie Morale.

[Translated from the Spanish “ *Universidad de amor y escuela de el interes* ” by C. le Petit.]

FIRST EDITION. 12mo. *Old calf.*

Paris, Jean Guignard, 1662.

£5 5s

This work was reprinted at Paris in 1862, in an edition of 100 copies, and was condemned the following year.

WITH THE AUTOGRAPH SIGNATURE OF JEAN RACINE, THE GREAT DRAMATIST, ON TITLE-PAGE AND MANY INTERESTING AUTOGRAPH ANNOTATIONS BY HIM.

566 PIQUETIERRE (BLOUIN DE LA).

Relation des Troubles arrivez Dans La Cour de Portugal En l'année 1667 & en l'année 1668. Ou l'on voit la renonciation d'Alfonse VI. à la Couronne; la dissolution de son mariage avec la Princesse Marie Francoise Isabelle de Savoie; et le mariage de la mesme Princesse avec le Prince D. Pedro Regent de ce Royaume.

8vo. *Old calf.*

*Paris, Francois Clousier and Pierre Aubouin, 1667-1668.*

£105

From the Destailleur and Luzarche collections.

WITH THE DRAMATIST RACINE'S OWN SIGNATURE ON TITLE-PAGE, AND AUTOGRAPH NOTES IN THE BOOK.

Page 168, Racine's autograph note : " being much interrupted yesterday when writing to you, I made a big mistake in my letter."

Page 169, Racine's autograph note : " At that time the Queen finding that she was pregnant, wrote to Madame La Duchesse de Vendome, the latter sent the letter to the Marquis of Saint Maurice, so that he would communicate the news to Portugal."

Page 220, Racine's autograph note : " It is this Confessor who, with Monsieur de Vomberg intrigued to bring about the separation."

Page 221, Racine's autograph note : " This heart which has ever been penetrated, with your love and your fear, will be faithful to your holy law, and my victory is certain. The reprobate with traces of Justice, thinks of escape but, punishment sooner or later, awaits sinners."

A remarkable copy, annotated by Jean Racine, one of the most famous of Frenchmen, whose signature appears on title page. This volume formerly belonged to the Luzarche collection and is mentioned in the Catalogue of books annotated by Jean Racine in the *Editions des Grand Ecrivains* and in the list given by P. Bonnefon, *Revue d'histoire littéraire de la France*, Vol. V. (1898), pp. 169-219.

567 PLATO.

Le Phedon de Platon traittant de l'Immortalité de l'Ame, présent au Roy treschrestien Henry II, à son retour d'Allemagne.

Le dixiesme livre de la Republique, en ce qu'il parle de l'immortalité, et des loiers et supplices eternelz.

Deux passages, du mesme autheur à ce propos, l'un du Phedre, l'autre du Gorgias.

La remonstrance que fait Cyrus, Roy des Perses, à ses enfans et amys un peu auparavant que rendre l'esprit, prise de l'huitiesme livre de son institution escripte par Xenophon.

Le tout traduit de Grec en François avec l'exposition des lieux plus obscurs et difficiles par Loys le Roy, dit Regius.

FIRST EDITION, Small 4to. Calf.

Paris, Sebastien Nyvelle, 1553.

£10 10s

This is the first edition of Louis Leroy's translation.

" Louis or Loys Le Roy, the translator of Demosthenes, Plato, and Aristotle. Born at Coutances in 1510 of parents as poor and humble as those of Amyot, he came to Paris about 1530, a year or two later than Amyot, and attended the lectures of the new royal professors. In 1535 he went to Toulouse to study law, supporting himself meanwhile by acting as secretary to Jean de Pins, the Bishop of Rieux. He returned to Paris in 1540 in time to follow Budé's body to the grave, and he wrote his life in excellent Latin. Then he obtained a small place at court, travelled in Germany, Italy, and England, and, after devoting nearly twenty years to the work of translating Greek prose authors, succeeded Lambin in 1572 as royal professor of Greek. In 1577 he ended a life of honourable poverty and untiring industry. His translations consist of the *Olynthiacs* and *Philippics* of Demosthenes (1551-1575), Plato's *Timaeus* (1551), *Phaedo* (1553), *Symposium* (1559) and *Republic* (1600), Aristotle's *Politics* (1568) and some treatises of Isocrates and Xenophon. Le Roy was not a great artist like Amyot but he was a competent translator who understood his author's meaning." (Tilley, *Literature of the French Renaissance*).

PLATE CVII.

LES

# QVATRE PREMIERS LIVRE DE LA FRANCIADE.

AV R.O.Y.  
TRES-CHRESTIEN, CHARLES,  
NEUFIEME DE CE NOM.

PAR PIERRE DE RONSARD,  
GENTILHOMME VANDOMOIS.



A P A R I S,

*Chez Gabriel Buon, demeurant au Cloz brunecau,  
à l'enseigne sainct Claude.*

1572.

AVEC PRIVILEGE DV ROY.

Title-page from

PIERRE DE RONSARD. LES QUATRE PREMIERS LIVRES DE LA FRANCIADE.

Paris, 1572.

FIRST EDITION.

See Item No. 601.

PLATE CVIII.

LES  
OEUVRES DE  
P. DE RONSARD  
GENTILHOMME  
VANDOMOIS.

Reueues, corrigées & augmentées  
par l'Autheur.

*Voyez le contenu d'icelles au second feuillet suivant.*



A PARIS,  
Chez Gabriel Buon, au clos Bruneau,  
à l'enseigne S. Claude.

1584.

AVEC PRIVILEGE DV ROY.

Title-page from PIERRE DE RONSARD. OEUVRES.

Paris, Gabriel Buon, 1584.

(*The First Folio Ronsard; revised and corrected by the poet.*)

See Item No. 602.

568 POLITIQUE DU TEMPS.

Traitant de la puissance, autorité et du devoir des Princes : des divers governemens, jusques où l'on doit supporter la tyrannie, et si en une Oppression extrême, il est loisible aux sujets de prendre les Armes pour défendre leur vie et Liberté. Quand, comment, par qui et par quel moyen cela ce doit et peut faire.

12mo. *Old French red morocco, gilt lines on sides, fully gilt back, g. e.*

*A La Haye, 1650.*

£2 10s

A secretly printed and very rare anonymous tract against the Tyranny of Kings. According to Barbier this historical tract has been wrongly ascribed to François Davenne.

From the library of Robert Hoe.

569 POSTEL (GUILLAUME).

Les tres Merveilleuses Victoires des Femmes du Monde, et comment elles doivent à tout le monde par Raison Commander et mesmes à ceulx qui auront la monarchie du monde vieil. Liuret escript par G Postel, à ma Dame Marguerite de France.

FIRST EDITION. 16mo. *Bound by Trautz-Bauzonnet in full crimson levant morocco, gilt lines on sides, gilt panel back, inside dentelles, g. e.*

*Paris, Jehan Gueullart, 1553.*

(SEE ILLUSTRATION, PLATE NO. XCVII).

£52 10s

First edition, very rare, remarkable for its eccentricity, and known under the name of "La Mère Jeanne."

## 570 PSALTER.

Les Pseaumes de David traduits en François selon l'Hebreu. Avec les Cantiques, les Hymnes & les Oraisons de l'Eglise. Seconde Edition.

*With a fine engraving of King David by Pitau on frontispiece, also a small vignette on title-page.*

*Title printed in red and black, double columns (Latin and French).*

8vo. *Contemporary full black levant morocco, red morocco doublures, inside dentelles, g. e.*

*Paris, Elie Josset, 1695.*

£5 5s

## 571 QUESNEL (PASQUIER).

Le Bonheur de la Mort Chretienne.

Small 8vo. *Contemporary olive morocco, doublures of red morocco, dentelle borders, g. e.*

*Paris, Elie Josset, 1700.*

£8 10s

## 572 RABELAIS (FRANÇOIS).

Les Oeuvres de M. François Rabelais, Docteur en Medecine. Contenans la vie, faicts & dicta Heroiques de Gargantua, & de son filz Pantagruel. Avec la Prognostication Pantagrueline.

12mo. *Bound by Capé in full crimson levant morocco, gilt lines on sides, gilt panel back, gilt ornament on sides, inside dentelles, g. e.*

*(No place of printing), 1556.*

£52 10s

" To his contemporaries Rabelais appeared less as the enormous humourist, the buffoon Homer, than as a great scholar and man of science, whose bright temper and mirthful conversation were in no way inconsistent with good sense, sound judgment, and even a habit of moderation. It is thus that he should still be regarded. Below his laughter lay wisdom; below his orgy of grossness lay a noble ideality; below the extravagance of his imagination lay the equilibrium of a spirit sane and strong. The life that was in him was so abounding and exultant that it

RABELAIS—*continued.*

broke all dikes and dams; and laughter for him needed no justification, it was a part of this abounding life. After the mediæval asceticism and the intellectual bondage of scholasticism, life in Rabelais has its vast outbreak and explosion; he would be no fragment of humanity, but a complete man. He would enjoy the world to the full, and yet at the same time there is something of stoicism in his philosophy of life; while gaily accepting the good things of the earth, he would hold himself detached from the gifts of fortune, and possess his soul in a strenuous sanity. Let us return—such is his teaching—to nature, honouring the body, but giving higher honour to the intellect and to the moral feeling; let us take life seriously, and therefore gaily; let us face death cheerfully, knowing that we do not wholly die; with light in the understanding and love in the heart, we can confront all dangers and defy all doubts."—Dowden.

## 573 RABELAIS (FRANÇOIS).

Les Oeuvres de M. François Rabelais, Docteur en Medecine. Contenant cinq livres de la Vie, faits, et dits Heroyques de Gargantua et de son fils Pantagruel. Plus, la Prognostication Pantagrueline, avec l'Oracle de la Dive Bacbuc, et le mot de la Bouche. Augmenté de ce qui s'ensuit. Les Navigations et Isles Sonantes, L'Isle des Apedefres, La Cresme Philosophale, avec une Epistre Limosine, et deux autres Epistres à deux Vieilles de differentes moeurs.

12mo. *Full red morocco, g. e.*

*Lyons, Jean Martin, 1599.*

£35

The *Navigations et Isles sonantes* form the subject of an important essay "Rabelais and Geographical Discovery" in Tilley's *Studies in the French Renaissance*, and it is shown that Rabelais knew of Jacques Cartier's discoveries in Canada and of Captain Alfonse.

## 574 RACINE.

Oeuvres de Racine. Tome Premier [*et Second*].

*With the charming engravings.*

2 vols. in 1, 12mo. *Full red morocco, dentelle borders on sides, gilt back, inside dentelles, g. e.*

*Suivant la Copie imprimée, A Paris, 1678.*

£7 10s

An annex to the Elzevir collection (Willems, No. 1924), printed by Wolfgang.

## 574A RACINE.

Oeuvres. Another Copy, in green morocco, by Charles Lewis, from the Arthur Atherley collection. £10 10s

"The highest distinction of the drama of Racine is its truth to nature—truth, that is, in its interpretation and rendering of human passion. Historical accuracy and local colour concerned him as far as they were needful with his courtly spectators for verisimilitude; the fluctuations of passion he studies to most advantage in his characters of women. Love, in all its varieties, from the passion of Roxane or Phèdre to the pure devotion of Bérénice, Iphigénie, or Monime; maternal tenderness or the tenderness of the foster-mother (Andromaque, Clytemnestre, Josabeth); female ambition (Agrippine, Athalie)—these are the themes of his exposition. His style has been justly characterised as a continual creation; its audacity underlines its suavity; its miracles are accomplished with the simplest means. His vocabulary is singularly small, yet with such a vocabulary he can attain the rarest effects. From sustained dignity he can pass suddenly, when the need arises, to the most direct familiarity. The music of his verse is seldom rich or sonorous; it is at once a pure vehicle for the idea and a delicate caress to the senses."—Dowden.

RACINE. See also No. 566 of this Catalogue.

## 575 RADINUS (THOMAS), TODISCHUS, of Piacenza.

Sideralis Abyssus. Venalis est liber in via Jacobea sub signo Lunae crescentis, Juxta aedem divo benedicto sacram.

With numerous woodcuts.

4to. Sprinkled calf, gilt back, red edges.

Paris, Thomas Kees for Hemon Le Fèvre, May, 1514. £7 10s

An extremely scarce work in honour of Saint Thomas Aquinas with numerous woodcuts described by Brunet, Vol. IV., col. 1086.

PRINTED IN RAMBAUD'S PHONETIC TYPE.

## 576 RAMBAUD (HONORAT), Maitre d'Ecole à Marseilles.

La declaration des Abus que l'on commet en ecrivant, et le moyen de les eviter, et representer nayvement les paroles: ce que jamais homme n'a faict.

Printed in a special Phonetic type invented by Honorat Rambaud and first used by Jean de Tournes.

8vo. Full blue morocco, richly gilt borders on sides, inside dentelles, g. e.

Lyons, Jean de Tournes, 1578.

(SEE ILLUSTRATIONS, PLATES NOS. XCVIII. AND XCIX.)

£42

577 RAPIN (NICOLAS) fils.

Tombeau de Tresillustre et Tresverteuse Dame, Madame Loyse Budos, Espouse de Monseigneur le Duc de Mornmorancy, Pair et Connestable de France.

4to. *Half bound.*

Paris, Jamet Metayer, et Pierre L'Huillier, 1598. £21

From the Prosper Blanchemain collection.

" Nicolas Rapin, grand provost of the constabulary of France, was even less of a professional poet than his friends Passerat and Durant.

*Je fais des vers une fois l'an  
Et pour le duché de Miian  
Je ne voudrois ni ne souhaite  
Qu'on me tint pour un grand poete.*

... he shews the easy unaffected grace of Marot."

578 RAVELLY (J).

Dissertation sur la Nature des Cours de Ventre, et sur les remedes qu'on y peut apporter.

Small 8vo. *Old French crimson morocco, full gilt back, inside dentelles, with the Arms on sides of Chevalier Bazin, to whom the book is dedicated.*

Paris, Jean d'Houry, 1677.

£5 5s

579 RECUEIL de Diverses Histoires touchant les situations de toutes regions et pays, contenuz es trois parties du monde, avec les particulières meurs, loix, et ceremonies de toutes nations, et peuples y habitans. Nouvellement traduict de Latin en Françoy.

12mo. *Old French morocco, gilt lines on sides.*

Paris, Jehan Ruelle, 1545.

£12 12s

Contains curiously disparaging remarks on the virtue of Swedish women.

580 REFORMATION.

Discours Contenant le Vray Entendement de la Pacification de Gand, de l'union des Estats, et aultres traictez y ensuyuiz, touchant le faict de la Religion. Par lequel est clairement monstré que le Religions-fridt ne repugne pas ny ne contrarie aucunement à ladictre Pacification, Union, etc.

Small 8vo. *Half brown morocco.*

N.P., 1579.

£3 3s

Extremely rare treatise on the religious peace signed at Ghent, 8 Nov., 1576, and confirmed 9 Jan., 1577.

581 REFORMATION.

Lettre d'un Suisse Protestant escripte à un sien Amy en Hol- lande, Contenant un veritable recit d'une partie des cruautes inouïes commises par les Savoyars et leurs Adherans Contre les pauvres Eglises Reformées és Valleees de Piedmont.

6 leaves, 4to. *Citron morocco, g. e., by Asper.*

*La Haye, Henri Hondius, 1655.*

£2 2s

From the celebrated Protestant library of Ernest Stroehlin.

582 REGNARD (JEAN FRANÇOIS).

Le Bourgeois de Falaise. Comedie.

FIRST EDITION. Small 8vo. *Original limp vellum. In half red morocco case.*

*Paris, Chez Thomas Guillain, 1694.*

£13 13s

"Regnard carries the *comedie-farce* to a high degree of classical finish. He is essentially a fun-maker, and his two main qualities are nerve and gaiety." (Nitze and Dargan).

A very fine copy.

583 REGNARD (JEAN FRANÇOIS).

Le Retour Impreveu. Comedie.

FIRST EDITION. 8vo. *Full crimson levant morocco, inside dentelles, g. e.*

*Paris, Chez Pierre Ribou, 1700.*

£10 10s

A very fine copy.

## 584 REGNAULT.

Les Metamorphoses Françoises, Recueillies Par Mr. Regnault.

12mo. *Calf, three-line fillet border on sides, gilt back, by Dunezat.*

Paris, *Antoine de Sommaville, 1641.*

£5 5s

From the collection of Prosper Blanchemain.

## 585 REGNIER (MATHURIN).

Les Satyres du Sieur Regnier. Reveuës et augmentées de nouveau: Dediées Au Roy.

Small 8vo. *Bound by Petit-Simier in full dark red morocco, sides richly tooled, inside dentelles, g. e.*

Paris, *Chez Toussaints du Bray, ruë saint Iaques, aux Espics meurs, et en sa boutique au Palais, en la gallerie des prisonniers, 1612. Avec privilege du Roy.* £150

From the Prosper Blanchemain collection. Claudio in the La Rochebilière catalogue calls this "presque introuvable." It is the last edition revised by the author and contains the original text of the *Macette*. It is by his Satires that Regnier lives.

"The third edition of the Satires, published in 1612 and the last which appeared in Regnier's lifetime, contained only one new satire, the most famous of all, *Macette*. Though like the two which preceded it, it is a narrative in form and not in an epistle, it is in other respects a complete contrast to them. Instead of a story of adventure it is a simple portrait with only just enough action to give it life. In the place of elaborate descriptions of material things we have a pure study of character, in which nothing external is noticed except gestures and movement.

"The sources of this celebrated portrait have been examined with great care, but with some tendency to multiply them unnecessarily. Keeping to what seems fairly certain, the idea was doubtless suggested to Regnier by a poetical *Discours* which appeared in 1609 in a collection entitled *Nouveau Recueil des plus beaux vers de ce temps*, and which was written by a friend of Regnier's named Charles de Lespine. The poem in question is based entirely on an elegy in Ovid's *Amores*, which fifty years before had inspired Du Bellay, Jean Doublet, and possibly Ronsard. Regnier evidently knew Doublet's elegy as is shewn by a comparison between the close of the two poems. But in the hands of Ovid and his imitators the prototype of *Macette* is merely an ordinary *lena*; in Regnier's she is also a religious hypocrite. Whence did he derive this idea? On this point there is a considerable divergence of opinion between M. Vianey and some pupils of M. Brunot who with

(Continued over)

REGNIER—*continued.*

his assistance have published an excellent commentary on Regnier's satire. While M. Vianey finds the chief source of inspiration in Aretino, they point to the *Roman de la Rose*, of which the traces are undoubted, to the famous *Celestina* with its numerous French translations, and to characters like Françoise in Odet de Turnebe's *Les Contents*. I have already said that the influence of the *Celestina* on this comedy in particular and on French comedy in general seems to me doubtful, and I doubt still more whether it influenced Regnier. *Celestina* is not a hypocrite. Her character, it must be admitted, has defects, but hypocrisy is not one of them. Her religion is that of a true Spaniard, none the less genuine, because inconsistent with her calling. It is an inherent part of her character and not merely a mask. On the other hand her Italian sisters having taken to religion in their declining years as a sign of respectability, may fairly be called hypocrites.

“ But whatever her ancestry, *Macette* is of her time and country. She does not practice sorcery like Ovid's Dipsas and most of her prototypes in Italian comedy, nor has religious hypocrisy become with her, as with Alvigia, a second nature. Her religion is purely a mask which she soon lays aside to appear in her true character. Her advice is thoroughly worldly in tone, and she does not like Tartuffe suggest that ‘evil actions may be rectified by pure intentions.’ ”

“ In making his *Macette* a representative of religious hypocrisy, he probably intended to increase the pungency of his satire. If he confused true religion with hypocrisy he is not the only man of pleasure nor the only satirist who has done so. *Macette* then is in some respects an imaginary portrait, but she is none the less magnificently alive. That she seemed so to the creator of *Tartuffe* we may feel assured. There are many signs that he had given careful study to her, but I will only notice one here. Just as *Macette*'s appearance on the scene is heralded by a description of her character, so throughout the first two acts of Molière's play *Tartuffe* dominates the interest without actually appearing on the stage.

“ *Macette* was the last satire which Regnier lived to see published.”  
(Tilley, *Literature of the French Renaissance*.)

## 586 REGNIER (MATHURIN).

Les Satyres du Sieur Regnier. Reveües et augmentées de nouveau. Dédiees au Roy.

Small 8vo. *Vellum.*

*Rouen, Jean du Bosc, dans la Court du Palais, 1614. £42*

“ A satirist is presumably a moralist, but this can hardly be said of Regnier. His ethical standard is that of Montaigne in his easiest mood and he borrows from him a few of his most comfortable doctrines. But if he is no moralist, he is a marvellous observer and painter of life and manners. The Paris of his day—its streets, its buildings, and above all, its inhabitants—lives again in his verse. For if in parts of the Tenth and Eleventh Satires he resembles a Dutch painter of still life this is not his most characteristic note. His genre-painting with its lively action reminds one rather of Jan Steen. But the painter to whom he is most akin is his younger contemporary, Frans Hals. He has the same mastery over physiognomy and gesture, the same gay audacity, the same brilliant and varied palette.”

(Tilley, *Literature of the French Renaissance*.)

PLATE CIX.

RECEVEIL DES  
SONNETS, ODES,  
HYMNES, ELEGIES ET  
AUTRES PIECES RETRANCHEES  
aux editions precedentes des œu-  
res de P. de Ronsard Gentil-hom-  
me Vandomois.

AVEC QUELQUEVES  
autres non imprimés cy deuant.



A PARIS,  
Chez NICOLAS BON, rue S. Jacques, à  
l'enseigne S. Claude & de l'homme  
Sauvage.

M. D. C. X. VI. I.

AVEC PRIVILEGE DU RQT.

Title-page from

PIERRE DE RONSARD. RECEVEIL DES SONNETS, ODES, HYMNES, RETRANCHEES AUX  
EDITIONS PRECEDENTES.

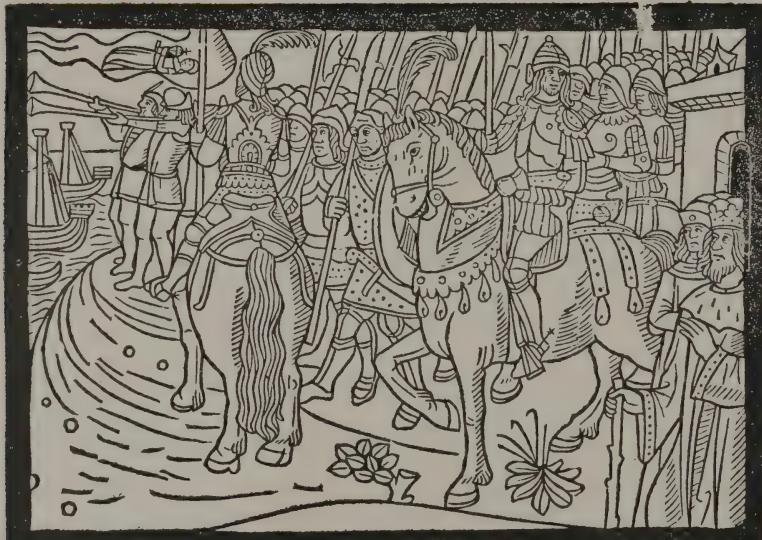
Paris, 1617.

See Item No. 603.

# Les excellētes magnifiques et triumpghan

ées croniques des tressouables et moult vertueux fauctz de la sainte hystoire de bible du tres-  
preux et baleurex prince Judas machabeus Rng de xp. preux tressuallant iuis. Et aussi de  
ses quatre freres Jehan; Symon; Eleazar; et Jonathas /ous nos les hardysa baillans macha-  
bees fiz du bieheureux prince et grand pontife Mathias. Lesquellen diuerses batailles sieges  
de billees; fuites; esfes; et assauy de guerre ont subtillement chutoriensemēt demonstres plusieurs  
grans et merueillēs fauctz darmes pour soustenir deffendre et obseruer la sainte loy de dieu; et ses  
divina commandemens a leurs anciens peres. En quoq sōt descriptes et recites maintes celles  
et nobles victoires dōnes de dieu a iceulx ses amys a lencōtre des roys de Egypte et de Spie et  
plusieurs autres ses contraires et infidèles ennemys. Lesquelles choses sont bien utiles et neces-  
saires de scauoir a tous nobles princes cheualliers bōs capitaines et baillans ges darmes pour  
toute industrie de guerre en plusieurs diuerses manieres.

**Faict et compose a lhōneur et gloire de tres  
hault trespuissant tresexcellent et illustre prince monseigneur francoys duc de Valois et de Bre-  
taigne. Comte de Angolesme et de Monfort.**



Le present volume contenant les deux liures des Machabeos nouuellement translate de latin  
en francois et Imprime par A. Ichdine sonnemere marchant Libraire demourant a Paris a sen-  
seigne de Saint martin rue saint Jehan de Beauluaus deuant les grandes escolles de decret.

## Lum Privilegio Regis amplissimo.

Title-page from

CHARLES DE SAINT-GELAIS. LES CRONIQUES DE JUDAS MACHABEUS ET DE SES QUATRE FRERES,  
Paris, Antoine Bonnemère, 1514.  
See Item No. 608.

## 587 REGNIER (MATHURIN).

Les Satyres et Autres Oeuvres Folastres du Sr. Regnier. Derniere Edition, reveuë, corrigée, et augmentée de plusieurs pieces de pareille estoffe, tant des Sieurs de Sigogne, Motin, Touuant, et Bertelot, qu'autres des plus beaux Esprits de ce temps.

8vo. *Vellum.*

*Paris, Samuël Thiboust, 1616.*

£25

## 588 REGNIER (MATHURIN).

Les Satyres et Autres Oeuvres du Sieur Regnier. Augmentez de diverses Pieces cy-devant non imprimées.

12mo. *Crushed citron morocco, inside dentelles, g. e., by Duru.*

*Paris, Edme Pepingué, 1655.*

£15 15s

## 589 REGNIER (MATHURIN).

Les Satyres et Autres Oeuvres du Sieur Regnier. Augmentez de diverses Pieces cy-devant non imprimées.

12mo. *Old calf.*

*Rouen, Et se vendent, à Paris, Chez Louis Billaine, 1667.*

£10 10s

A scarce edition containing the XIXth satire which first appeared in the 1652 Elzevir edition.

From the Prosper Blanchemain collection.

## 590 REGRETZ (LES) de Picardie.

Les Regretz de Picardie: et de Tournay a xxix coupletz.

*Printed in Gothic Letter. With fine and interesting wood-cut on title.*

12mo. *Bound by Chambolle-Duru in full levant morocco, gilt fleur-de-lys on corners of sides, inside dentelles, doublures of citron morocco, g. e.*

N.P.N.D. (circa 1522).

(SEE ILLUSTRATION, PLATE NO. C.)

£63

Apparently the only copy known of this edition. From the library of Baron Lucien Double.

An extremely rare poem on the capture of Tournai by Emperor Charles V.

This poem is reprinted in Baillieu's *Bibliothèque gothique*, in Le Roux de Lincy's *Chants historiques français* II., pp. 146-149, and in Montaignon's, *Recueil de poésies françaises*, Vol. IX., pp. 294-308.

## 591 REMI DE BEAUVAIS (F.).

La Magdeleine.

FIRST EDITION. Small 8vo. *Original limp vellum.*

*Tournay, Charles Martin, 1617.*

£2 12s

A curious poem of which few copies are extant according to Brunet's *Manuel*. See also Viollet-Le-Duc, *Bibliothèque Poétique*, pp. 383-390. In many ways the style of Remi de Beauvais has more resemblance to the language of the mystery plays of the 15th century, than to that of the writers of the 17th century. Brunet gives a long note on this work.

## 592 RICHARDINUS (ROBERT).

Exegesis in Canonem divi Augustini recens aedita.

*With a woodcut of the Crucifixion on the reverse of title (which has been skilfully inlaid).*

16mo. *Brown levant morocco, blind tooled fillets, g. e.*

*Paris, Christian Wechel, 1530.*

£10 10s

593 ROHAN (DUC DE).

Mémoires du duc de Rohan sur les choses advenues en France depuis la mort de Henry le Grand, jusques à la paix faite avec les Reformez au mois de Juin, 1629. Seconde Edition Augmentée d'un quatrième Livre, et de divers discours Politiques du mesme Auteur, cy-devant non infirmez.

3 parts in 1 vol., 12mo. *Green morocco gilt, inside dentelles, g. e., by Thompson.*

1646.

£5 5s

A fine copy of this scarce impression of Louis Elzevir at Amsterdam (Willems, No. 1044).

From the Huth library.

595 ROJAS (DIEGO DE).

Problemas en Filosofia moral de Diego de Rojas, nuevamente corregidos, y traduzidos en lengua Francesca, y juntamente publicados por Pablo Lentulo, ciudadano y Fisico ordinario de la muy illustre y potente Republica, y Canton de Berna. Problèmes Moraulx Espagnols, traduits en François, &c.

*With engraved vignette on second page, head and tail pieces, woodcut initial letters.*

12mo. *Old vellum (tiny hole through the middle).*

*Berne, Jean le Preux, 1612.*

£5 5s

An extraordinary book in French and Spanish containing some very queer questions with their answers.

PRESENTATION COPY FROM THE PRINTER, NICOLAS BONFONS.

596 ROMEI (ANNIBAL).

La sepmaine ou Sept Journées du Conte Hannibal Romei, gentilhomme Ferrarois; ausquelles entre Dames et Chevaliers discourans, se traite des matieres contenues en la Page suivante. Avec la responce sur toutes les difficultez qui se peuvent proposer en semblables matieres.

Traduit d'Italien en François, par le Sieur Du-Pré, Gentilhomme Normand.

Small 8vo. *Bound by Bauzonnet-Trautz in full blue levant morocco, gilt lines on sides, full gilt back, inside dentelles, g. e.*

*Paris, Nicolas Bonfons, 1595.*

£21

With manuscript inscription "Du don dudit Sr. Nicolas Bonfons en sa maison le ve jour de Juillet 1595."

The contents are as follows: Première Journée se traicte, de la Beauté; Seconde, de l'Amour humain; Tierce de l'honneur; Quatriesme, de l'iniquité du Duel: De combattre à la Machie: Et du moyen d'appaiser les querelles, & reduire en appointement les inimitiez privées; Cinquiesme, de la Noblesse; Sixiesme, des Richesses; Septiesme, de la précédence des Armes & des lettres.

597 ROMIEU (JACQUES DE).

Les Melanges de Jaques De Romieu Vivarois, Secrétaire ordinaire de la chambre du Roy. Ou sont comprises les louanges heroiques dudit païs de Vivarois.

Small 8vo. *Calf gilt.*

*Lyons, Benoist Rigaud, 1584.*

£52 10s

From the Prosper Blanchemain collection.

PLATE CXI.



A woodcut from

CHARLES DE SAINT-GELAIS. LES CRONIQUES DE JUDAS MACHABEUS ET DE SES QUATRE FRERES.

Paris, Antoine Bonnemère, 1514.

See Item No. 608.

PLATE CXII.

Aduertissement  
SVR LES IVGE-  
MENS D'ASTRO-  
LOGIE,  
\*  
A VNE STVDIEUSE  
DAMOYSELLE.



A LYON,  
PAR IEAN DE TOVRNES.  
M. D. XLVI.

Title-page from

MELLIN DE SAINT-GELAIS. ADVERTISSEMENT SUR LES JUGEMENS D'ASTROLOGIE.  
Lyons, Jean de Tournes, 1546.  
(Only one other copy known.)  
See Item No. 609.

598 ROMIEU (MARIE DE).

Les Premieres Oeuvres Poëtiques de Ma Damoiselle Marie de Romieu Vivaroise, Contenant un brief Discours, que l'excellence de la femme surpassé celle de l'homme non moins recreatif que plein de beaux exemples (*and other poems*). A tres-haute et tres-illustre princesse ma dame Marguerite de Lorraine, Duchesse de Joyeuse.

12mo. *Bound by Petit-Simier in full green morocco, with inlay in red morocco of a gilt rose, gilt roses on sides, inside dentelles, g. e.*

*Paris, Lucas Breyer, 1581.*

£63

Extremely scarce. This work was published by Jacques de Romieu, the brother of the poetess.

From the Prosper Blanchemain collection.

RONSARD. *For his first printed poem see under Jacques Peletier, Nos. 551 and 552 of this Catalogue.*

## RONSARD'S FIRST BOOK.

## 599 RONSARD (PIERRE DE).

Epithalame d'Antoine de Bourbon, et Ianne de Navarre,  
par Pierre de Ronsart Vandomois.

8vo. *Vellum.*

*A Paris, de l'Imprimerie de Vascosan, rue Sainct Iaques,*  
1549.

(SEE ILLUSTRATION, PLATE NO. CI.)

£36

THIS IS THE FIRST WORK PUBLISHED BY RONSARD HIMSELF AND EXCESSIVELY RARE;  
ONLY FOUR OTHER COPIES ARE KNOWN.

For a long time the copy in the British Museum was believed to be unique. Since then M. Alfred Péreire discovered a copy in the Berne Library and another (but with close cropped margins) in the Pau Library which was first discovered in 1830 among the private papers of the lawyer Beaucousin and which later was in the Monmerqué and Salmon collections. The third copy was bound for Prosper Blanchemain and is described by Seymour de Ricci, *Catalogue d'une collection unique des éditions originales de Ronsard*, No. 1.

Bound up with the following other pieces:—

1. Odae Sacrae variis carminum generibus conscriptae. Autor Ioannes Blaccus Danus. Addita est in fine precatio ad Deum pro his Ecclesiae & Reipub. temporibus, carmine Heroico.  
Paris, Nicolas du Chemin, 1549.
2. Coniugum Illustriss. Antonii A Borbonio Vindocinorum Ducis, et Ianae Navarrorum Principis Epithalamion. Nicolao Borbonio Vandoperrano Poeta Authore.  
Paris, Apud Vascosanum, 1549.
3. Salmonii Macrini Iuliodunensis Odarum libri tres ad P. Castellanum Pontificem Mastisconum. Io. Bellaii Cardinalis Amplissimi Poemata aliquot elegantissima ad eundem Mastisconum Pontificem.  
Paris, Ex officina Rob. Stephani, 1546.

600 RONSARD (PIERRE DE).

Les quatre premiers livres des Odes de Pierre de Ronsard, Vandomois. Ensemble son Bocage.

FIRST EDITION. 8vo. *Original binding of old calf, panelled back, fleurons at corners of sides.*

*Paris, Guillaume Cavellart, 1550.*

(SEE ILLUSTRATION, PLATE NO. CII.)

£60

This copy which is ruled, and in the original binding, contains the 2 leaves of "Suravertissement" as well as the 2 leaves of Errata ("Fautes en l'impression") which are nearly always lacking. These leaves are lacking in the copy in the Paris Bibliothèque Nationale (although it is the Edouard Turquety copy), and M. Laumonier was only able to find them in M. Abel Lefranc's copy.

See Seymour de Ricci, *Catalogue d'une collection unique des éditions originales de Ronsard*, No. 3.

"During forty years Ronsard remained the 'Prince of Poets.' Tasso sought his advice; the Chancellor Michel de l'Hospital wrote in his praise; Brantôme placed him above Petrarch; Queen Elizabeth and Mary Stuart sent him gifts; Charles IX. on one occasion invited him to sit beside the throne. In his last hours he was still occupied with his art. His death, at the close of 1585, was felt as a national calamity, and pompous honours were awarded to his tomb. Yet Ronsard, though ambitious of literary distinction, did not lose his true self in a noisy fame. His was the delicate nature of an artist; his deafness perhaps added to his timidity and his love of retirement; we think of him in his garden cultivating his roses as 'the priest of Flora.'

"In pieces which may be called hortatory, the pulpit eloquences, as it were, of a poet addressing his contemporaries on public matters, the utterances of a patriot and a citizen moved by pity for his fellows, such poetry as the *Discours des Misères de ce Temps*, and the *Institution pour l'Adolescence du Roi, Charles IX.*, Ronsard is original and impressive, a forerunner of the orator poets of the seventeenth century. His eclogues show a true feeling for external nature, touched at times by a tender sadness. When he escapes from the curiosities and strand of his less happy Petrarchism, he is an admirable poet of love in song and sonnet; no more beautiful variation on the theme 'gather ye rosebuds while ye may' exists than his sonnet "Quand vous serez bien vieille," unless it be his dainty ode "Mignon, allons voir si la Rose." Passionate in the deepest and largest sense Ronsard is not; but it was much to be sincere and tender, to observe just measure, to render a subtle phase of emotion. In the fine melancholy of his elegiac poetry he is almost modern. Before all else he is a master of his instrument, an inventor of new effects and movements of the lyre; in his hands the entire rhythmical system was renewed or was purified. His dexterity in various metres was that of a great virtuoso, and it was not the mere dexterity which conquers difficulties, it was a skill inspired and sustained by the sentiment of metre."—Dowden.

THE LIVRE DE FOLASTRIES AND TWO OTHER RONSARD FIRST EDITIONS IN A  
REMARKABLE CONTEMPORARY BINDING.

600A RONSARD (PIERRE DE).

Livret de Folastries, A Janot Parisien. Plus, quelques Eprigrammes grecs : et des Dithyrambes chantes au Bouc de E. Jodelle Poète Tragiq.

FIRST EDITION.

*Paris, Chez la veufue Maurice de la Porte, 1553.*

(SEE ILLUSTRATION, PLATE NO. CIII.)

Together with:

Le Bocage de P. de Ronsard Vandomoys, dedie à P. de Paschal, du bas païs de Languedoc.

*With Ronsard's portrait on verso of title-page.*

FIRST EDITION.

*Paris, Chez la Veuve Maurice de la Porte, 1554.*

(SEE ILLUSTRATION, PLATE NO. CIV.)

Together with:

Les Meslanges de P. de Ronsard, dediees a Jan Brinon.

FIRST EDITION.

*Paris, on les vend en la grand salle du Palais en la boutique de Gilles Corrozet, pres la chambre des Consultations, 1555.*

(SEE ILLUSTRATION, PLATE NO. CV.)

The three works in one volume, 8vo. *Bound in a remarkable contemporary sixteenth century binding of brown calf, the sides fully covered with a rich gilt tooling of fleurons, fillets and strapwork, the back ornamented with a silver semis, gilt and gauffered edges.*

(SEE ILLUSTRATION OF BINDING, PLATE NO. CVI.)

£250

A COLLECTION OF THREE CHOICE FIRST EDITIONS OF RONSARD IN A REMARKABLE CONTEMPORARY BINDING.

From the Prosper Blanchemain collection.

An extremely precious volume (in spite of the fact that leaves 34 and 35 are supplied in facsimile) of which only three other copies are known: 1. The copy at the Bibliothèque de l'Arsenal, Paris. 2. The Lignerolles-Guyot de Villeneuve copy.

# Le Sejour d'honneur s

Compose par reuerend pere en dieu messire  
Octouien de saint gelais Euesque dangous  
lesme Nouuellement imprime a Paris pour  
Anthoyne Vérard.

Ilz se bendet a Paris deuant la rue neuf  
ue nostre dame a lymage saint Jehan leuan  
gelistre/ ou au Palays au premier pilier de  
uant la chapelle ou sen chate la messe de mes  
seigneurs les presidens.

Cum privilegio.

Title-page from  
OCTAVIEN DE SAINT-GELAIS. LE SEJOUR D'HONNEUR.  
Paris, Antoine Vérard, 1519.  
See Item No. 614.

PLATE CXIV.

LES  
OEUVRES  
DE SCEVOLE  
DE SAINTE  
MARTHE.

Derniere Edition.



A PARIS,  
Chez JACQUES VILLERY,  
au Palais.

---

M. DC. XXIX.  
AVEC PRIVILEGE DV ROY.

Title-page from  
SCEVOLE DE SAINTE-MARTHE. LES OEUVRES.

Paris, 1629.

See Item No. 621.

RONSARD—*continued.*

3. The Yemeniz-Bancel-Techener copy which is now part of the Maggs—Ronsard collection.

The copy we offer above was sold at the Bruyères-Chalabre sale (1833, No. 536); Ad. Audenet sale (1839, No. 230, with a plate showing the fine binding); Jacques-Charles Brunet sale (the author of the celebrated *Manuel*), 1868. I. No. 311), and L. Potier sale (1870, I., No. 847). It belonged later to Prosper Blanchemain. The binding of the volume, which is famous since its reproduction in 1839 in the Audenet sale catalogue, makes it a veritable gem.

On the title of the *Meslanges* (the first work bound up in the volume) are the words in a sixteenth century handwriting: “*D(oun)é par Me Du Gast*”: (given by Madame Du Gast) no doubt this lady must have been the wife of the celebrated Du Gast, a friend of Ronsard’s who is often mentioned by him in his poems.

It is known that the *Livret de Folastries* was burned by the Public Executioner.

Blanchemain has written and signed a long autograph note on the flyleaf of this volume. See Seymour de Ricci, *Catalogue d'une collection unique des éditions de Ronsard*, Nos. 6, 12, and 13.

## 601 RONSARD (PIERRE DE).

Les quatre Premiers Livre (sic) de la Franciade. Au Roy Tres-Chrestien, Charles, Neufieme de ce nom. Par Pierre de Ronsard, gentilhomme Vandomois.

## FIRST EDITION.

4to. Bound in full brown levant morocco, gilt laurel wreath on sides, inside dentelles, g. e., by Capé-Masson-Debonnelle.

*A Paris, Chez Gabriel Buon, demeurant au Cloz bruneau, à l'enseigne sainct Claude, 1572.*

(SEE ILLUSTRATION, PLATE NO. CVII.)

£75

The *Franciade* was published by Buon in the same size as the collected works of 1567.

See Seymour de Ricci, *Catalogue d'une collection unique des éditions originales de Ronsard*, No. 49.

“Already at the outset of his poetical career he had determined to write an epic, and had settled on the *Franciade* as its title. In a versified epistle to the Cardinal of Lorraine written about 1554 he promised him that, if only he would procure him an abbey or some other source of a modest revenue, a *Franciade* should be forthcoming which would rival the *Iliad*, and which should contain life-like portraits not only of the Cardinal’s ancestors but of the Cardinal himself. But it would take, he said, ten years of hard work. Ronsard was hardly as good as his word: he received abbeys in abundance, but by the year 1572 he had only written four books of his epic. The printing of these was finished on the 13th of September, twenty days after the massacre of St. Bartholomew. It was an inauspicious moment for the appearance of an epic poem, and Ronsard never continued it.”

(Tilley, *Literature of the French Renaissance*.)

## THE FIRST FOLIO RONSARD.

## 602 RONSARD (PIERRE DE).

Les Oeuvres de P. de Ronsard Gentilhomme Vandomois.  
Reveues, corrigees & augmentees par l'Autheur.

Folio. *Old calf, fleurons on back, medallions on sides.*

*Paris, Gabriel Buon, au clos Bruneau, à l'enseigne S. Claude,*  
1584.

(SEE ILLUSTRATION, PLATE NO. CVIII.)

£150

The sixth collected edition of the works of Ronsard, the first folio, and the last of any kind to be issued under the supervision of the poet, who died in the following year. This edition was a worthy climax to his career, for it is a model of completeness and of typographical beauty.

See Seymour de Ricci, *Catalogue d'une Collection Unique des éditions originales de Ronsard*, No. 54.

## 603 RONSARD (PIERRE DE).

Recueil des Sonnets, Odes, Hymnes, Elegies, et autres pieces retranchees aux editions precedentes des oeuvres de P. de Ronsard, Gentilhomme Vandomois. Avec quelques autres non imprimes cy devant.

12mo. *Wrappers.*

*Paris, Nicolas Buon, 1617.*

(SEE ILLUSTRATION, PLATE NO. CIX.)

£15 15s

Third edition of this collection, described by Seymour de Ricci, *Catalogue d'une collection unique des éditions originales de Ronsard*, No. 65.

## 604 ROSSET (FRANÇOIS DE) and LOUIS DOUET.

L'Admirable Histoire du Chevalier du Soleil, ou sont racontées les Immortelles prouesses de cest invincible Guerrier, et de son frere Rosiclar, enfans du grand Empereur de Constantinople. Avec le exploicts genereux et les adventures amoureuses de la belle et vaillante Princesse Claridiane, et autres grands Seigneurs. [Translated from the Spanish of *Ortuñez de Calahorra*.]

8 vols. *Old calf, gilt lines on sides, gilt back.*

*Paris, Jean Fouet, 1620-1626.*

£2 10s

605 RULMAN (MAISTRE ANNE).

Harangues Prononcees aux Entrees de plusieurs Princes et Seigneurs a La Reception de Consuls et presentation d'advocats Avec Quelques Plaidoyers.

*With engraved title by Jaspar Isac.*

8vo. *Beautifully bound in French contemporary crimson morocco, the sides and back almost entirely covered with gold tracery, most delicately tooled, g. e.*

*Paris, 1612.*

£14 14s

606 SAINT-AMAND (MARC ANTOINE DE GIRARD, SIEUR DE).

La Rome Ridicule. Caprice.

Small 8vo. *Original limp vellum.*

*1643.*

£10 10s

607 SAINT-DENIS (ANTOINE DE).

Les Comptes Du Monde Adventureux. Ou sont recitees plusieurs belles Histoires memorables, et propres pour resjouir la compagnie, et eviter melancholie. Par A. D. S. D.

*16mo. Half morocco.*

*Lyons, Benoist Rigaud. 1595.*

£7 10s

A collection of tales derived from the *Novellino* of Masuccio, from the *Proverbi* of Fabricco, &c. [The ascription to Antoine de Saint-Denis, curé of Champflour, was first proposed by Felix Frank, who edited a reprint of this book in 1878.]

## 608 SAINT-GELAIS (CHARLES DE).

[*Judas Machabeus.*]

Les Excellentes Magnifiques et triumphantes Croniques des treslouables et moult vertueux faict de la Saincte Hystoire de Bible, du tres preux et valeureux Prince, Judas Machabeus, ung des IX preux tres vaillants Juifs. Et aussy de ses quatre freres Jehan; Symon; Eleazar; et Jonathas, tous nobles, hardys, et vaillans Machabees, filz du Biencureux Prince et grand Pontife Mathias. Lesquelz en diverses batailles, sieges de villes, forteresses et assaultx de guerre ont subtillement et victorieusement demonstres plusieurs grans et merveilleux faictz d'armes pour soustenir, deffendre et observer la Sainte Foy de Dieu; et ses divins commandemens a leurs anciens peres. En quoy sont descriptes et recites mainctes belles et nobles victoires, donnes de Dieu à iceulx ses amys à l'encontre des Roys de Egypte et de Syrie et plusieurs aultres ses contraires et infideles ennemys.

Lesquelles choses sont bien utiles et necessaires de scavoir a tous nobles princes, chevalliers, bons capitaines et vaillans gens-darmes pour toute industrie de guerre, en plusieurs diverses manieres. Fait et compose a l'honneur et gloire de tres hault, tres puissant tres excellent et illustre Prince Monseigneur François, Duc de Valoys et de Bretaigne, Comte de Angolesme et de Montfort.

FIRST EDITION. *Title printed in red and black, with magnificent woodcut on title and eight woodcuts in text and fine woodcut initial letters.*

4to. *Blue morocco, with broad gilt ornaments and arms on sides, g. e.*

*Paris, Anthoine Bonnemère, 1514.*

(SEE ILLUSTRATIONS, PLATES NOS. CX. AND CXI.)

£105

First edition of this scarce chivalry romance by Charles de Saint-Gelais and brother of Octavien. A very fine copy from the celebrated collections of J. J. de Bure and Baron Achille Seilliére. On the reverse of the last leaf a very curious woodcut. This work is classed with romances of chivalry on account of Judas Machabeus being one of *Les Neuf Preux*, or Nine Worthies.

*Fairfax Murray Catalogue of Early French Books*, Vol. I., p. 357.

609 SAINT-GELAIS (MELLIN DE).

Advertissement sur les Jugemens d'Astrologie, A Une Studieuse Damoyselle.

8vo. *Bound by Petit-Simier in dark brown morocco, gilt fleurons at outer edges on sides, inside dentelles, g. e.*

*Lyons, Jean de Tournes, 1546.*

(SEE ILLUSTRATION, PLATE NO. CXII.)

£125

From the library of Prosper Blanchemain.

The Pichon copy seems to be the only other on record. This work is described in a little pamphlet of which only 20 copies were privately printed, of which one will be presented to the purchaser of this item.

“ When Marot in his *Eglogue au Roy* writes

*Et ce jour la a grand 'peine on scarfloit  
Lequel des deux gaigné le prix avoit,  
Merlin ou moi,*

he is expressing in a courteous and modest fashion the general verdict of his contemporaries that Merlin or Mellin de Saint-Gelais was second only to himself among living French poets. This contemporary verdict has been more or less confirmed by posterity for however inferior Saint-Gelais may be in depth and sincerity of feeling to Margaret of Navarre or to Des Periers, there is no doubt that, next to Marot, he is the most competent craftsman of the time.”

“ He was nine years older than Marot, having been born in November 1487, so that it was only natural that he should assume a more independent poetical attitude than the younger members of the new school. His education was a brilliant one, as beffited the reputed son of the poet and bishop, Octavien de Saint-Gelais, in whose palace at Angoulême he resided from his seventh year till the Bishop's death, which took place when he was sixteen. In 1507 we find him studying law at Poitiers, and soon afterwards he went to Italy, to complete his studies, first to Padua, and then, on the temporary closing of that University in 1509, to Bologna, where he apparently remained till after the beginning of Francis I.'s reign. But, in the words of his biographer, he soon deserted Ulpian and Papinian for Demosthenes and Virgil, or in other words the study of law for that of literature.”

“ Of his interest in the vernacular Italian poetry there is abundant evidence. He made a free version of part of the *Orlando Furioso*; he revised Jacques Colin's translation of *Cortegiano*; he collaborated with Francois Habert in a prose adaptation of Trissino's *Sofonisba* for the French stage; he wrote *capitoli* (or *chapitres* as he calls them) in *terza rima*; and at one time, like Scève, was largely influenced by Serafino of Aquila. But the chief novelty in poetical composition which he is credited with having introduced from Italy is the sonnet. Though the statement that he did so only rests upon an expression of opinion by Du Bellay, there is nothing to contradict it, and considering his residence in Italy and fondness for

(Continued over)

SAINT-GELAIS—*continued.*

Italian models, it has probability in its favour. One of the best known of his sonnets is imitated from one of Sannazaro's first printed in 1581."

"When Saint-Gelais returned to France, he found his former neighbour, the young Count of Angoulême, on the throne. From him he received the ready welcome which Francis always extended to men of good family—the bar sinister made no difference—who were distinguished for learning or literary attainments. Endowed with all the qualities of a first-rate courtier, good looks, easy temper and easier morals, he rose quickly in the King's favour. After a short-lived flirtation with Protestantism he carefully avoided that stumbling-block in the way of advancement, and about the year 1524 he assumed the habit, though by no means the character, of an ecclesiastic. He became royal almoner, custodian of the royal library at Fontainebleau and abbot of Reclus a Cistercian Abbey in the diocese of Troyes. But his chief occupation seems to have consisted in directing the literary and dramatic entertainments of the Court. 'Were there any brave orations to be made,' says André Thevet, 'whether in prose or verse, French or Latin, the whole business was intrusted to Saint-Gelais to whom they had recourse as if to an Apollo.' He arranged the masquerades, wrote the verses for them, and set them to music, for he was a good musician and had an agreeable voice, which he accompanied on the lute.

"His poetical talents were considerable, but they were devoted chiefly to frivolous objects, to writing verses in ladies' albums or declarations of love in their Books of Hours, to inditing passionless sonnets and dizains to the numerous objects of his inconstant flame, to pointing an epigram of the grossest indecency, or to polishing the halting lines of his royal master. He carried to excess the fashion of his time in shunning the publicity of print, and this was attributed by his enemies to prudence rather than modesty. There is a manifest allusion to him in the concluding lines of Du Bellay's *Le Poete courtisan*, where it is said that a certain courtier-poet, the most esteemed poet of his time, would have lost his reputation if he had ever printed anything, and he is advised to rest content with the verdict of those who can give him a snug post or a rich benefice, and not to court the *popularis aura* with its noisy but fruitless applause."

(Tilley, *Literature of the French Renaissance.*)

## 610 SAINT-GELAIS (MELLIN DE).

Oeuvres Poétiques de Mellin de S. Gelais.

*Printed in Italic letter.*

8vo. *Brown morocco, inside dentelles, g. e., by Petit-Simier.*

*Lyons, Antoine de Harsy, 1574.*

£90

A fine copy with the old armorial book-plate of J. B. de Saint Port.

THIS IS THE CELEBRATED PARISON COPY, COPIOUSLY ANNOTATED THROUGHOUT BY BERNARD DE LA MONNOYE, AND DESCRIBED IN BRUNET'S "MANUEL," VOL. V., PP. 46-47. IT WAS PUBLISHED BY PROSPER BLANCHEMAIN IN 3 VOL. IN 1873 IN THE "BIBLIOTHEQUE ELZEVIRIENNE."

From the library of Prosper Blanchemain, who has inserted at the beginning a most valuable receipt signed in full by Mellin de Saint Gelais (from the Julier

SAINT-GELAIS—*continued.*

Boilly collection), being the acknowledgment of the payment of his yearly wages (7 Febr., 1523) as *Premier maître d'hôtel du Roy*.

“ As a matter of fact some of Saint-Gelais’s poems were published in his lifetime. Seven of them appeared in a small selection of poems published in 1534 under the title of *Les fleurs de poésie françoise* in the same volume with the anonymous translation of Alberti’s *Eustomfila*. Finally in 1547 a collected edition appeared in the form of a thin octavo volume of seventy-nine pages. But owing either to the heretical flavour of two of the pieces or to the indiscretion of a third, in which the love-affairs of the ladies of the court were celebrated under transparent disguises, it was speedily suppressed, and so effectually that not only are there now only two copies in existence, but neither Pasquier nor apparently Du Bellay had ever heard of its publication. It was not till 1574, more than a quarter of a century after Saint-Gelais’s death, that another and much fuller edition of his poems was published.”

(Tilley, *Literature of the French Renaissance.*)

611 SAINT-GELAIS (MELLIN DE).

Oeuvres Poétiques de Mellin S. Gelais.

*Printed in Roman letter.*

Small 8vo. *Dark green morocco, inside dentelles, g. e., by Koehler.*

*Lyons, Antoine de Harsy, 1574.*

£25

An extremely scarce counterfeit in Roman letter of the genuine 1574 edition in italics described above.

From Dr. Danyau’s collection.

“ Saint-Gelais not only introduced into French poetry the imitation of Italian models, and with it the Neo-Petrarchism at this time so fashionable in Italy, but he is also the first representative of that element in French poetry which found so much favour throughout the seventeenth and eighteenth centuries, of an element into which the intellect enters largely, the fancy a little, and the heart not at all, the element in short of pure *esprit*. He is thus the forerunner of Desportes and Voiture and Voltaire. Indeed in his Italian sympathies, his conceits and his wit, Desportes is Saint-Gelais over again. But the earlier poet is a more slovenly workman than his successor. Writing as he did chiefly for an uncritical circle of courtiers and court-ladies, and without any view to publication, he was seldom at the pains to work his verses up to perfection.”

(Tilley, *Literature of the French Renaissance.*)

## 612 SAINT-GELAIS (MELLIN DE).

## Oeuvres Poëtiques.

*With woodcut on title and portrait of author inserted.*16mo. *Red morocco, gilt back, inside dentelles, g. e.**Lyons, Benoist Rigaud, 1582.*

£35

From the Prosper Blanchemain collection.

“ Mellin de Saint-Gelais (1481-1558) is the only notable standard-bearer of the group. A natural son of Octavien (see No. 614 below), he was highly cultured, quite a student of Italian and a rival of Marot for the credit of having introduced the sonnet into French. He was aptly called *l'Homere des vers d'album*. Mellin was a favourite at the court of Henry II., who liked his Italianate manner. *Mignardises* is the name of the formal blossoms which he culled for the court circles of his time (1547). He prepared an edition of the French translation by Colin of the *Cortegiano*, and he himself translated into French the *Sophonisba* of Trissino, a play that is important in the development of the drama. In triumphing over Mellin, Ronsard triumphs over the Marotie muse in its Italianized form. An excellent sample of Mellin's style is found in his rendering of a sonnet by Sannazzaro, also translated by the English poet Wyatt. We cite the first quatrain :

*Voyant ces monts de veue ainsi lointaine,  
Je les compare a mon long desplaisir:  
Haut est leur chef, et haut est mon desir,  
Leur pied est ferme, et ma foy est certaine.”*

(Nitze and Dargan, “ *History of French Literature.* ”)

## 613 SAINT-GELAIS (MELLIN DE).

## Oeuvres Poetiques.

12mo. *Bound by Chambolle-Duru in full levant morocco, inside dentelles, g. e.**Paris, Guillaume de Luyne, 1656.*

£10 10s

L'ERATON  
DE M. CLEMENT  
DE SAVRS DOCTEUR  
& Juge de Monmiral.

*Contenant plusieurs Sonnets, Odes,  
Elegies, & autres sortes  
de Poëmes.*



A LYON,  
PAR BENOIST RIGAVID.  
M. D. LXXXIX.

Title-page from CLEMENT DE SAURS. L'ERATON.

Lyons, 1589.

(*Unique and apparently undescribed.*)

See Item No. 628.

PLATE CXVI.

LE PETIT OEUVRE  
D'AMOUR, ET GAIGE  
d'amytie.

On le vend a Paris au Palais en la  
Gallerie comme on va a la Châ-  
cellerie, en la boutique de Iehan  
Longis, Et a l'image de S. Mar-  
tin a la rue des lauendieres par  
Iehan Barbedorge.

M. D. X X X V I I.

Auec priuilege.

Title-page from  
MAURICE SCEVE. LE PETIT OEUVRE D'AMOUR ET GAIGE D'AMYTIE.  
Paris, 1537.  
(*The only copy known.*)  
See Item No. 632.

614 SAINT-GELAIS (OCTAVIEN DE).

Le Sejour d'honneur. Compose par reverend pere en dieu Messire Octovien de Sainct Gelais Evesque d'Angoulesme. Nouvellement imprime a Paris pour Anthoyne Verard.

*Printed in Gothic Letter. With a woodcut, and Vérard's device on last leaf.*

Small 4to. Brown morocco, gilt ornamental borders on sides, g. e.

*Paris, pour Antoine Vérard, 25th August, 1519.*

(SEE ILLUSTRATION, PLATE NO. CXIII.)

£125

*Fairfax Murray Catalogue of Early French Books, Vol. II., p. 725.*

Macfarlane, Vérard, No. 285.

Described in Brunet's *Manuel*, Vol. V., p. 42. At the beginning the author's prologue addressed to King Charles VIII. of France. This is the rare second edition.

The text, which is in alternate verse and prose, is in the form of a dialogue between the author and abstract characters, *Sensualite*, *Vaine Esperance*, *Grace Divine*, *La Court*, *Ambicion*, and others. The work was probably composed in the year 1490.

Octavien de Saint-Gelais, Bishop of Angoulême, was the reputed father of the Court Poet Mellin de Saint-Gelais.

615 SAINT-GELAIS (OCTAVIEN DE).

Les XXI Epistres d'Ovide translatees de latin en françoy, Par Reverend pere en dieu Monseigneur l' Evesque D'Angoulesme, Nouvellement reveues, et corrigees ouldre les precedentes Impressions.

*With charming woodcuts, and Du Pré's woodcut device on title.*

8vo. Full crimson levant morocco, inside dentelles, g. e., by Duru.

*Paris, Galliot Du Pré, 1528.*

£63

From the Yemeniz (No. 1495) and Robert Hoe collections.

No. 68 in Tilley's *List of Galliot Du Pré's Publications*. "The translation of the Epistles of Ovid by Octavien de Saint-Gelais, continued to be in great demand."

616 SAINT-THOMAS (FRANÇOYS DE).

La vraye forme de bien et heureusement regir, et Gouverner un royaume ou monarchie: ensemble le vray office d'un bon Prince. A Mon Seigneur de Mandelot, Gouverneur du Lyonnois, par Françoys de S. Thomas.

Small 8vo. *Red morocco gilt, g. e., by Corfmat.*

*Lyons, Jean Saugrain, 1569.*

From the Audenet collection.

£7 10s

617 SAINTE-MARIE MAGDELEINE (D. P. DE).

Traité d'Horlogiographie, contenant plusieurs manieres de construire sur toutes surfaces, toutes sortes de lignes horaires: & autres cercles de la Sphere. Avec quelques instrumens pour la mesme pratique, & pour cognoistre les heures durant la nuict: & pour l'heure du flus & reflux de la mer. Plus la methode de couper en pierre ou en bois les corps reguliers par le cube & par le cylindre.

*With many engraved plates and other diagrams.*

Small 8vo. *Old calf.*

*Paris, Melchior Tavernier, 1641.*

£1 5s

618 SAINTE-MARTHE (CHARLES DE).

Oraison funebre de l'incomparable Marguerite, Royne de Navarre, Duchesse d'Alençon; composee en Latin par Charles de Saincte-Marthe: et traduicte par luy en langue Françoise. Plus Epitaphes de ladite Dame, par aulcuns Poetes François. Icy est le mirouer des Princesses.

FIRST EDITION. 4to. *Bound by Trautz-Bauzonnet in blue levant morocco, inside dentelles, g. e.*

*Paris, Regnault Chauldière et Claude son fils, 1550.*

£52 10s

From the Robert Hoe library.

“ Charles de Sainte-Marthe, a native of Poitou, the first literary representative

SAINTE-MARTHE—*continued.*

of a distinguished literary family, was a scholar and religious reformer of some note. He was one of the original professors of the first preachers of the new doctrines in Poitou. His opinions caused him to be imprisoned at Grenoble for two years and a half, after which he became a professor at Trinity College, Lyons. In poetry he was a faithful disciple of Marot, whom he calls his *père d'alliance*. He found a mother in the Queen of Navarre, to whom he dedicated his poems and who conferred on him various posts."

(Tilley, *Literature of the French Renaissance.*)

## 619 SAINTE-MARTHE (SCEVOLE DE).

Les Premieres Oeuvres de Scevole de Sainte-Marthe, Gentilhomme Lodunois. Qui contiennent ses imitations et ses traductions recueillies de divers poëtes grecs et latins. Le tout divisé en quatre livres, et dédié à Monseigneur le Chevalier d'Angoulesme.

*Printed in Italic letter.*

FIRST COLLECTED EDITION. Small 8vo. *Full levant morocco,* g. e. (by Rivière).

Paris, Federic Morel, 1569.

£28

The First collected Edition of Scévole de Sainte-Marthe's French poetry.

"Scévole de Sainte-Marthe, one of the Poitiers circle, in 1569 published a collected edition of his French poetry, and ten years later a new and augmented edition, the number of alterations in which shews that at any rate he took his art seriously. One of the best of his sonnets is on the sonnet.

*Graves sonnets, que la docte Italie  
A pour les siens la premiere enfantés,  
Et que la France a depuis adoptés,  
Vous apprenant une grace accomplie ;  
Assez des-ja vostre gloire annoblie  
Par tant d'esprits, qui vous ont rechantez,  
Fait que de vous les haults cieux sont hantez,  
Fait que de vous ceste terre est remplie.  
Venez en rang aussi petits huitains,  
Venez dizains, vrais enfans de la France :  
Si au marcher vous n'estes si hautains,  
Vous avez bien dessous moindre apparence  
Autant de grace, et ne meritez pas  
Qu'un estranger vous face mettre en bas.*

There is merit too in a sonnet in which he looks back with regret on the days spent with Vauquelin at Poitiers :

*La douce liberté nous servoit de nourrice,  
Nous ignorions les maux qu' enfante l'avarice,  
Aussi francs de soucy que purs de mauvaistie,  
Et l'orage cruel des querelles civiles,  
Qui sur nous depuis lors s'est rué sans pitié,  
N'avoit gasté nos champs et saccagé nos villes."*

(Tilley, *Literature of the French Renaissance.*)

620 SAINTE-MARTHE (SCEVOLE DE).

Les Oeuvres de Scevole de Sainte-Marthe. Derniere Edition.

*Printed in Italic Letter.*

12mo. *Old calf.*

*Poitiers, Jean Blanchet, Imprimeur ordinaire du Roy, 1600.*

£18 18s

The Bordes de Fortage copy.

621 SAINTE-MARTHE (SCEVOLE DE).

Les Oeuvres de Scevole de Sainte Marthe. Derniere Edition.

4to. *Bound by Lortic in maroon levant morocco, gilt lines on sides, gilt sprays and foliage on sides, full gilt back, gilt gauffered edges (in green morocco case).*

*Paris, Jacques Villery, 1629.*

(SEE ILLUSTRATION, PLATE NO. CXIV.)

£48

The magnificent Firmin-Didot—Robert Hoe copy.

With eulogistic poems by Ronsard, Remy Belleau and Nicolas Rapin.

622 SALEL (HUGUES), Olivier de Magny, Pierre de Ronsard.

Les Iliades d'Homere, Prince des Poëtes, traduict de Grec en vers Françoys, par M. Hugues Salel, Abbé de S. Cheron, Et l'un des grands Maistres de l'Hostel du Roy. L'Augmentation outre les precedentes impressions, L'umbre dudit Salel, par Olivier de Magny. Avec le Premier, et Second, de l'Odissee d'Homere, par Jaques Peletier du Mans. Autres Poësies par P. de Ronsard Gentil-homme. Et par autres poëtes de ce temps, à l'imitation dudit Homere.

Small 8vo. *Old calf.*

*Paris, Pour Claude Gautier, 1571.*

£42

Books I.-II. of the Odyssey in Jacques Peletier's metrical version have a special title dated 1570.

Ronsard's poems contained in this volume are of considerable importance. This edition contains the whole of Salel's translation of the Iliad, viz.: books 1-12 and part of 13 with the addition of the first two books of the Odyssey by Jacques Peletier du Mans.

PLATE CXVII.



Woodcut from *SERMONS DES COMMANDEMENS DE DIEU.*

Rouen (R. Goupil or J. Mauditier), 1502.

See Item No. 638.

PLATE CXVIII.

ART POETI-  
que François.

Pour l'instruction de's ieunes stu-  
dieus, & encor peu auance'z  
en la Pöeſie Fran-  
çoise.

A P A R I S,

Avec priuilege.

On le's uend au palais, en la boutique de  
Arnould l'Angelier, au ſecond pillier.

1 5 4 8.

Title-page from THOMAS SIBILET. ART POETIQUE FRANCOIS.

Paris, 1548.

See Item No. 641.

623 SAEL (HUGUES), Olivier de Magny, Pierre de Ronsard.

L'Iliade d'Homere Prince des Poetes, Traduict de Grec en vers François, par M. Hugues Salel, Abbé de S. Cheron, et l'un des grands Maistres d'hostel du Roy. L'Augmentation outre les precedentes impressions, l'ombre dudit Salel, par Olivier de Magny. Avec le premier et second, de l'Odissée d'Homere, par Jacques Peletier, du Mans. Autres Poesies par P. de Ronsard Gentil-homme. Et par autres Poëtes de ce temps, à l'imitation dudit Homere.

*Printed in bold Italic Letter.*

Small 8vo. *Bound by Petit in levant morocco, inside dentelles, g. e.*

*Paris, pour Claude Gautier, 1574.*

£16 10s

*Fairfax Murray Catalogue of Early French Books, Vol. I., p. 262. See also note to No. 622 of this Catalogue.*

624 SALIAT (PIERRE).

Les Neuf Livres Des Histoires De Herodote Prince et Premier des Historiographes Grecz, intitulez du nom des Muses. Plus un recueil de George Gemiste dict Plethon, des choses avenues depuis la journée de Mantinée. Le tout traduict de Grec en François par Pierre Saliat, Secretaire de Monseigneur le Cardinal de Chastillon.

*FIRST EDITION. Folio. Old calf, gilt back.*

*Paris, par Jean de Roigny, 1556.*

£10 10s

Pierre Saliat, whose translation of Herodotus appeared in 1556 (ed. E. Talbot, 1865) was the Secretary of Cardinal Odet de Châtillon (nephew of the Constable of Montmorency), to whom a large proportion of the books published during the reign of Henry II. was dedicated as one of the chief patrons of literature apart from the Royal family. The Cardinal was also the protector of Rabelais and a letter to him is the preface to Rabelais' *Fourth Book*.

625 SAN PEDRO (DIEGO FERNANDEZ DE).

Carcel de Amor. La Prison D'Amour. En deux langages, Espagnol et François, pour ceux qui voudront apprendre l'un par l'autre.

*Printed in French and Spanish on opposite pages.*

16mo. *Bound by Du Castin in brown straight-grained morocco, gilt lines on sides, gilt panel back, g. e.*

*Paris, Galliot Corrozet, 1581.*

£10 10s

A charming and rare edition of a book in which Spain furnished Europe with the earliest example of the sentimental love story, which became very popular in France.

626 SANTEUIL (JEAN BAPTISTE).

Joan. Baptistae Santolii Victorini Opera Poëtica.

*With engraved frontispiece.*

Small 8vo. *Bound in black morocco, g. e.*

*Paris, D. Thierry, 1694.*

£4 4s

Poems in French and Latin.

The Lamoignon copy, ruled, with twenty-four valuable additions in manuscript, which afterwards belonged to William Beckford. It is one of the few known examples of an early French blind-tooled dentelle of considerable ornamental merit.

627 SARASIN (JEAN FRANÇOIS).

Les Oeuvres de Mr. Sarasin. Contenant les Traitez Suivans : La Conspiration de Valstein, contre l'Empereur. / S'il faut qu'un jeune homme soit amoureux, Dialogue. / La Vie de Pomponius Atticus. / La Pompe Funébre de Voiture, & diverses Poesies. / Discours de la Tragedie, & Remarques sur l'Amour Tyrannique de M. de Scudery. / Histoire du Siege de Dunkerque. / Opinions du Nom & du Jeu des Echets.

*With engraved frontispiece; with beautiful portrait by Nanteuil inserted.*

8vo. *Bound by Duru in full crimson levant morocco gilt, Arms of Baron Pichon on sides, gilt panel back, inside dentelles, g. e.*

*Paris, La Veuve Sébastien Mabre-Cramoisy, 1696.* £10 10s

The Count L. Clément de Ris and Baron Pichon copy.  
Contains the curious chapters on the game of chess.

THE ONLY COPY KNOWN.

628 SAURS (CLEMENT DE).

L'Eraton de M. Clement Desaurs Docteur et Juge de Monmirel. Contenant plusieurs Sonnets, Odes, Elegies, et autres sortes de Poëmes.

8vo, 128 pp. *Green levant morocco, gilt, g. e., by Capé-Masson-Debonnelle.*

*Lyons, Benoist Rigaud, 1589.*

(SEE ILLUSTRATION, PLATE NO. CXV.).

£75

UNIQUE AND APPARENTLY UNDESCRIBED BY ALL BIBLIOGRAPHERS. It contains commendatory verses by Guillaume Cousin, Jean Cousin, and François Nandot.

It was unknown to Baudrier when he compiled his *Bibliographie Lyonnaise*.

Clement De Saur's poems are missing from all the great collections of French sixteenth century poetry.

From the Prosper Blanchemain collection.

629 SAVONNE (PIERRE).

L'Arithmetique de Pierre Savonne, dict Talon, natif d'Avignon comté de Venisse. En laquelle sont contenues plusieurs reigles briefves et subtiles, pour les traffiques de plusieurs pays; avec la difference de poids, aunages et monnoyes, de chacun desdits lieux, alliage de métaux: necessaire pour tous Maistres de monnoyes, Orfevres et Changeurs, avec le fait et maniement des Changes et Banques, qui se font journellement à Lyon, et par les places accoustumées: comme Flandres, Angleterre, Hespagne, Italie, et autres lieux.

*With woodcut on title-page and initial woodcut letters in text.*

Small 8vo. *Bound in calf, gilt lines on sides.*

*Lyon, Benoist Rigaud, 1571.*

£8 10s

630 SCARRON.

Le Romant Comique, par Monsieur Scarron.

12mo. *Original vellum.*

*Leyden, Jean Sambix, 1655.*

£2 10s

A most interesting relic of the Elzevir press (Willems *Les Elzevier*, No. 762). The first 24 pages were printed by Jean and Daniel Elzevir and the remainder of the book was set up by an unknown Dutch printer. All known copies show this peculiarity.

"The master of this school of seventeenth century realism was Paul Scarron (1610-60), the comely little Abbé, unconcerned with ecclesiastical scruples or good manners, who, when a paralytic, twisted and tortured by disease, became the husband of D'Aubigné's grand-daughter, destined as Madame de Maintenon to become the most influential woman in all the history of France.

"His *Roman Comique* is a short and lively narrative of the adventures of a troupe of comedians strolling in the provinces, contrasted with the exaltations, the heroisms, the delicate distresses of the ideal romance."—Dowden.

631 [SCARRON.]

La Ville de Paris, En Vers Burlesques. Contenant : Les Galanteries du Palais. La Chicane des Plaideurs. Les Filouteries du Pont-Neuf. L'Eloquence des Harangères de la Halle. L'adresse des Servantes qui serrent la Mulle. L'Inventaire de la Fripperie Le haut stile des Secrétaires de Sainct Innocent. Et plusieurs autres choses de cette nature. Par le Sieur Berthaud. Derniere Edition. Augmentée de nouveau de la Foire Sainct Germain. Par le Sieur Scaron.

12mo. *Calf, gilt lines on sides, gilt panel back.*

*Paris, Charles Saugrain, 1661.*

£5 5s

"*Edition rarissime*" according to Magne's excellent bibliography of Scarron's works (Paris, 1924), p. 21.

PLATE CXIX.

 Sueton et ran.

QVILE, DES FAICTZ ET  
Gestes des douze Cæsars, nou-  
uellement imprime  
a Paris,

1542.



On les vend a Paris en la grand sallie du palais,  
par Arnoul langelier tenant sa bouticque au  
deuxiesme pillier devant la chappelle de mes-  
fieurs les presidens.

Title-page from  
SUETONIUS. DES FAICTZ ET GESTES DES DOUZE CAESARS.  
Paris, 1542.  
See Item No. 649.

PLATE CXX.

RECVEIL  
G E N E R A L  
DES OEVVRES ET  
FANTASIES DE  
T A B A R I N.  
*DIVISE' EN DEVX PARTIES.*  
Contenant ses Rencontres, Questions  
& demandes facecieuses, avec  
leurs responceſ.

Reuen & augmenté de nouveau,



*Sur l'Imprimé.*  
A P A R I S,  
Chez A N T H O I N E D E S O M M A V I L L E,  
au Palais, à l'entrée de la gallerie  
des Libraires.

M. D C. X X I I.

Title-page from  
TABARIN. RECUEIL GENERAL DES OEVVRES ET FANTASIES DE TABARIN.  
(With a representation of a French Farce on the stage.)  
Paris, 1623.  
See Item No. 650.

THE ONLY COPY KNOWN.

632 SCEVE (MAURICE).

Le Petit Oeuvre d'Amour, et Gaige d'amytié.

16mo. *Crimson levant morocco, g. e.*

*On le vend à Paris au Palays en la Gallerie comme on va à la Chancellerie, en la boutique de Jehan Longis, Et a l'image de S. Martin a la rue des lauendieres par Iehan Barbedorge, 1537.*

(SEE ILLUSTRATION, PLATE NO. CXVI.).

£38

A collection of short poems on various subjects; at the end are the mottoes:—  
“Ainsi ou non” and  
“Non si, non là.”

the second being that of Maurice Scève.

This important little volume was long known to bibliographers only through a sixteenth century mention by Du Verdier from whom it is quoted by Brunet. This copy, the only one we can trace, was discovered and identified as a work of Maurice Scève by the late Prosper Blanchemain.

“The importance of Lyons as a literary and intellectual centre has been noticed in an earlier chapter. Of the society which helped to give it that distinction Maurice Scève, a member of a Piedmontese family, was one of the principal figures. Poet, musician, painter, and architect, proficient in many branches of learning, he attracted round him a crowd of admirers. He began his poetical career as a faithful follower of Marot, writing blazons and a pastoral poem called *Arion* on the death of the Dauphin (1536). He also published, as we have seen, in 1535 under the title of *La deplourable fin de Flamete*, a translation of Juan de Flores's *Grimalte y Gradissa*, a love-treatise which takes the form of a discussion of Boccaccio's *Fiammetta*, that long-drawn illustration of “When lovely woman stoops to folly.” From the psychology of love he passed to its philosophy, apparently under the influence of Margaret of Navarre.”

“Scève's merit consists, not in his learning, as his admirers declared, but in his feeling for the elevated style of poetry, in his ability to express, however rarely, a serious poetical idea in stately verse.” (Tilley, *Literature of the French Renaissance*).

633 SCOT (MICHAEL).

La Phisionomie de Maistre Michel Lescot, compilee par lui, et depuis traduicte de latin en vulgaire Françoy, par maistre Nicole Volkyr de Serouille, secretaire du Duc de Lorraine.

Printed in Roman Letter, with printer's device on last leaf.

12mo. *Half calf.*

*Paris, Vincent Sertenas, 1540.*

£23

634 SCUDERY (GEORGE DE).

Le Cabinet de Mr. de Scudery, Gouverneur de Nostre Dame de la Garde. Premiere Partie.

*With engraved frontispiece.*

4to. *Half morocco.*

*Paris, Augustin Courbé, 1646.*

£5 5s

635 SCUDERY (GEORGE DE).

Poesies Diverses dediées a Monseigneur le Duc de Richelieu, Par Mr. de Scudery, Gouverneur de Nostre Dame de la Garde.

4to. *Half morocco.*

*Paris, Augustin Courbé, 1649.*

£10 10s

Contains amongst other poems the collection of Scudery's celebrated Sonnets.

636 SCUDERY (GEORGE DE).

Poësies Nouvelles ou Recueil de Divers Ouvrages. Par Monsieur de Scudery, Gouverneur de Nostre-Dame de la Garde.

12mo. *Calf, gilt lines on sides, inside dentelles, g. e.*

*Amsterdam, Jean Nnorember, 1662.*

£12 10s

637 SCUDERY (MADELEINE DE).

Mathilde dedié a Monsieur frere unique du Roy.

*With finely engraved frontispiece.*

8vo. *Red morocco gilt, inside dentelles, g. e., by Chambolle-Duru.*

*Paris, Chez Edme Martin et au Palais, chez François Eschart, 1667.*

£10 10s

The first edition of Mlle. de Scudéry's celebrated romance *Mathilde d'Aguilar*, with the handsome engraved frontispiece by Molière's favourite illustrator, François Chauveau.

A beautiful copy from the libraries of Robert Hoe and General Brayton Ives.

## 638 SERMONS DES COMMANDEMENS DE DIEU.

*Printed in Gothic type. With a fine woodcut of the Annunciation on verso of last page.*

Small 8vo. Bound by Chambolle-Duru in full dark red levant morocco, inside dentelles, g. e.

Rouen, R. Goupil or J. Mauditier, about 1502.

(SEE ILLUSTRATION, PLATE NO. CXVII.).

£38

*Fairfax Murray Catalogue of Early French Books*, Vol. II., pp. 744-5.

This is apparently the copy cited by Brunet, *Manuel* Vol. V., 309-310, the only one known to him.

Sig. C4 : "Pour toutes les choses pour lesquelles n're mere sainte eglise a accustomed de prier comme les/ tat de leglise, de nostre sait pere le pape. de tres reverenter pere en dieu monsieur larchevesque de Rouen legat en France."

"This, taken into consideration with the Rouen cut of the Annunciation on last page, proves the origin of this tract in the absence of more direct evidence." (*Fairfax Murray Catalogue of Early French Books*, No. 509.)

"The type is apparently the same as used at Rouen by Goupil in No. 447 of the *Fairfax Murray Catalogue*, both measuring 58 mm. to 15 lines and with the large-size C. and T.

"This tract has been attributed to Olivier Maillard, but the section on Confession, at least, is different from either No. 348 or 349 of the books by him in the *Fairfax Murray Catalogue*."

## 639 SERRES (OLIVIER DE), Seigneur du Pradel.

Le Theatre d'Agriculture et Mesnage des Champs d'Olivier de Serres, Seigneur du Pradel. Derniere Edition, reveue et augmentee par l'Auteur. Ici est represente tout ce qui est requis et necessaire pour bien Dresser, Gouverner, Enrichir et Embellir, La Maison Rustique.

*With engraved title.*

4to. Half calf by Dunezat.

Paris, 1617.

£10 10s

From the Prosper Blanchemain collection.

Pp. 127-128 are devoted to the vine and to wine.

"Of all the works which saw the light during this period of the reign of Henry IV. none is more thoroughly imbued with the spirit of the monarch himself than the *Theatre d'Agriculture et Mesnage des Champs* of Olivier de Serres. The statement in Scaliger's *Table-talk* that Henry had the book read to him for half an hour after dinner every day for three or four months may or may not be true, but he certainly gave it a hearty welcome; for it treated of an industry upon which the regeneration of his kingdom largely depended and which the restoration of peace and order had made possible to take in hand with hope and energy. The writer was an elder

(Continued over)

SERRES—*continued*.

brother of the historian, Jean de Serres, and like him a Protestant. During the greater part of the civil wars he had resided on his estate, which was a considerable one, at Le Pradel in the Vivarais, spending his time in its cultivation and in the study of books. He thus realised the project which Montaigne announced with such pomp, but which he carried out with only partial success. Like Montaigne he was a student of ancient literature, especially of Latin writers on agriculture and kindred subjects, Virgil, Pliny, Cato, Columella, and Palladius. Plutarch's Lives were also familiar to him and he is fond of citing instances of Roman statesmen who, after the turmoil of war or politics retired to the cultivation of their estates.

"The scope of his book is much wider than that of an ordinary treatise on agriculture; it is in fact a complete manual of the management of a landed estate. It might fitly have been called *The Country Gentleman*, a pendant to Castiglione's *Courtier*. It not only embraces agriculture in its widest sense, including horticulture in all its forms, water-supply, and forestry, but it considers such questions as the management of servants and the duties of the mistress of the house. For an estate in those days was a self-contained kingdom and its ruler had to know something of everything. Thus one chapter contains recipes for every imaginable kind of preserve, while others are devoted to remedies, not only for all human diseases from the plague of corns, but for those of every animal on the estate. Thus if De Serres's book is chiefly of a technical character, it embraces at any rate a considerable variety of topics, some of which are of fairly general interest. For the student of social life it offers a most instructive picture of rural France at that period, while underlying the whole there is a substratum of human emotion, which occasionally finds its way to the surface, especially in the first and last books.

"The orderly arrangement of the topics reminds one of *De la Sagesse* and each book is preceded by a classification of the chapters worthy of Charron himself. The style is unaffected and exceedingly lucid, but without any of the aridity which one associates with the writers of Calvin's school. De Serres, in fact, though a Protestant, belongs rather to the school of Rabelais, his syntax is somewhat archaic, his language rich and coloured by poetical feeling. He was the great parent of French agriculture."

(Tilley, *Literature of the French Renaissance*.)

## 640 SEYSSEL (CLAUDE DE).

La grand monarchie de France, composee par Messire Claude de Seyssel, lors evesque de Marseille et depuis Archevesque de Thurin, adressant au Roy tres chrestien, Fran<sup>co</sup>ys premier de ce nom. La loy Salicque, premiere loy des Fran<sup>co</sup>ys.

*With woodcuts.*

8vo. Full red morocco, two-line fillet border with panel fleurons in centre on sides, gilt back, g. e., by Rivière.

Paris, Denys Janot, 1541.

From the Michael Tomkinson collection.

£21

SEYSSEL. See also No. 668 of this Catalogue.

641 SIBILET (THOMAS).

Art Poëtique François. Pour l'Instruction des jeunes studieus, et encor peu avancéz en la Poësie Françoise.

FIRST EDITION. Small 8vo. *Bound by David in full blue  
levant morocco, gilt lines on sides, full gilt back, inside dentelles;  
g. e.*

*Paris, Arnould l'Angelier, 1548.*

(SEE ILLUSTRATION, PLATE NO. CXVIII.).

£38

First edition of this treatise, divided in two books, the first on the general principles of French poetry; the second, particularly interesting and curious, on all kinds of poetry. The definitions are very clear, and the rules well explained. Examples extracted from Contemporary Poets such as Marot, Saint Gelais, Maurice Scève, etc. This "Art Poëtique" is a veritable guide to the works of Marot as all the *elisions*, poetic licenses and individual uses of Marot are explained therein.

Sibilet was the translator of the *Iphigenia* of Euripides. The book is beautifully printed, as all those which were published by Gilles Corrozet, the owner of the privilege.

"In the year which intervened between the publication of Saint Gelais's poems in 1547 and the appearance of Du Bellay's manifesto in 1549, there was published a work which may be regarded as the epilogue to the whole Marotic school. This was the *Art poëtique François* of Thomas Sibilet, a Paris lawyer, who, like Saint-Gelais, preferred literature to law. The very title of his work as contrasted with that of the *Art de rhetorique* of Pierre Fabri points to the nature of the change which Marot had wrought. Poetry was no longer a branch of rhetoric. Writing when he did, Sibilet inevitably takes the work of Marot and his school as the basis of his poetical doctrines. His chosen models are Marot, Saint-Gelais, Scève, Heroet and Salel. But he looks forward as well as backward, and he shows considerable knowledge of the *Ars poetica*, while his classical learning generally is somewhat in advance of Marot's. He speaks of the *rondeau* and the *virelai* and the *cog a l'asne* as out of date, and he recommends the sonnet (which he says is much in vogue), the ode, the eclogue and the elegy. It is in the somewhat timid conservatism of its tone rather than in any vital difference in its theory and precepts, that his treatise differs from the confident and thorough-going manifesto which appeared a year later. There was no such breach as Du Bellay would have us believe between Marot and the Pleiad."

(Tilley, *Literature of the French Renaissance.*)

642 SIBILET (THOMAS).

Art Poetique Fran<sup>ç</sup>ois. Pour l'Instruction des jeunes studieux, et encor' peu avancez en la Poësie Fran<sup>ç</sup>oise. Avec le Quintil Horatian, sur la defense et illustration de la langue Fran<sup>ç</sup>oise. Reveu, et augmenté.

16mo. *Old limp vellum (blank margin of title repaired).*

*Lyons, Thibauld Payan, 1556.*

£21

This edition contains not only the "Quintil Horatian" by Charles Fontaine, but also Etienne Dolet's celebrated treatise "De la Poinctuation de la Langue Fran<sup>ç</sup>oise," of which no separate edition exists.

See note to No. 641 of this Catalogue.

643 SIEGE (LE) d'Aubervilliers. En Vers Burlesques.

4to. *Half morocco, t. e. g., by Cuzin.*

*Paris, Mathurin Henault, 1649.*

£1 10s

A very scarce poetical Mazarinade.

From the Leon Rattier collection.

645 SPINOZA (BARUCH DE).

Traité des Ceremonies Superstitieuses des Juifs tant anciens que modernes.

12mo. *Contemporary red morocco, three-line fillet border on sides, and in the centre the Arms of the Marquis de Coislin, panelled back, raised bands, g. e.*

*Amsterdam, Jacob Smith, 1678.*

£25

This French version first appeared with the title *La Clef du Sanctuaire, par un sçavant homme de notre siècle.* Leyden, Pierre Warnaer, 1678. Owing to the notoriety gained by the book, a new title was substituted, *Traité des Cérémonies Superstitieuses des Juifs, tant anciens que Modernes*, Amsterdam, Jacob Smith, 1678, and finally a third title was used, *Reflexions curieuses d'un Esprit des-Interressé sur les matières les plus importantes au Salut, tant Public que Particulier*, Cologne, Claude Emanuel, 1678. The real place of printing appears to have been Amsterdam. The *Remarques* at the end are by Spinoza himself, and do not occur in the original Latin.

646 [STAFFORD.]

Proces de Guillaume, Vicomte de Stafford, pour Crime de haute Trahison. Accusé par la Chambre des Communes d'avoir conspiré contre la vie du Roy. D'avoir voulu extirper la Religion Protestante. D'avoir voulu renverser le Gouvernement. Et d'avoir voulu introduire le Papisme.

Commencé à West-munster le 30. Novembre Et achevé le 7 Decembre, 1680. Traduit sur l'Original Anglois. Lequel a été imprimé dans l'imprimerie Royale à Londres.

12mo. *Blue morocco gilt, inside dentelles, g. e., by Duru.*  
(*Brussels*), 1680. £7 10s

An extremely rare annex to the Elzevirs unknown to Willems and Rahir. The fleuron on the title proves it to have been printed at Brussels, by H. Fricx.

A very fine copy, with many rough edges, from the famous Britwell library.

648 STRADA (FAMIANUS).

Histoire de la Guerre de Flandre, de Famianus Strada, Traduite par P. Du-Ryer. Premiere Decade.

8vo. *Red morocco, gilt lines on sides, gilt back, g. e.*  
*Suivant la Copie imprimée A Paris, 1665.* £5 5s

649 SUETONIUS.

Suetone Tranqvile, des Faictz et Gestes des douze Caesars, nouvellement imprimé, a Paris.

*With woodcuts and fine initial letters.*

Small 8vo. *Bound by Capé in full crimson levant morocco, gilt fleurons on sides, gilt panel back, inside dentelles, g. e.*

*Paris, Arnoul l'Angelier, 1542.*

(SEE ILLUSTRATION, PLATE NO. CXIX.). £15 15s

From the Henri Chasles collection.

## 650 TABARIN.

Recueil General des Oeuvres et Fantasies de Tabarin. Divisé en Deux Parties. Contenant ses Rencontres, Questions & demandes facecieuses, avec leurs responces. Reveu et augmenté de nouveau.

*Together with:*

Seconde Partie du Recueil General des Rencontres et Questions de Tabarin. Contenant plusieurs Questions, Preambules, Prologues et Farces, le tout non encore veu ny imprimé.

*Also:*

Les Rencontres Fantasies et coq-a-l'asne facecieux du Baron de Grattelard, Tenant sa classe ordinaire au bout du Pont-neuf. Ses gaillardises admirables, ses conceptions inouyes, & ses farces joviales.

*With charmingly engraved frontispieces, one depicting a scene of two comedians on stage with orchestra of three musicians, one playing the double bass, another playing the violin-cello, and the third playing the clavicord.*

12mo. Bound by Trautz-Bauzonnet in full citron levant morocco, gilt lines on sides, gilt panel back, inside dentelles, g. e.

Paris, Anthoine de Sommaville and Julien Trostelle, 1623.

(SEE ILLUSTRATION, PLATE NO. CXX.).

£12 12s

From the Solar collection.

This little book contains many curious facetious stories.

## 651 TABLEAU (LE) de la Grace.

*With a beautiful frontispiece by Leonard Gaultier, showing the Three Graces.*

FIRST EDITION. 12mo. Calf, gilt lines on sides, inside dentelles, g. e.

Paris, Chez Matthieu Guillemot, 1607.

£5 5s

PLATE CXXI.

LES

PREMIERES POËSIES  
de Jaques Tahureau, dediées a Mon-  
seigneur le Reuerendissime Cardinal  
de GUYSE.

AVEC PRIVILEGE  
DU ROY.

A POITIERS,  
Par les de Marnefz & Bouchetz, freres.

— 1 5 5 4 —

Title-page from JACQUES TAHUREAU. LES PREMIERES POESIES.  
Paris, 1554.  
See Item No. 656.

LES  
POESIES DE  
IACQUES TAHVREAU.  
DU MANS.

*Mises toutes ensemble & dediees au Reue-  
rendissime Cardinal de Guyse.*



A PARIS,

Pour Nicolas Chesneau, rue S. Jacques,  
au Chesne verd.

1574.

Title-page from JACQUES TAHUREAU. LES POESIES.

Paris, Chesneau, 1574.

See Items Nos. 658 and 658A.

652 TABOUROT (ETIENNE).

Les Bigarrures et Touches du Seigneur des Accords avec Les Apophlegmes du Sieur Gaulard. Et Les Escraignes Dijonnoises. Derniere Edition. De nouveau augmentée de plusieurs Epitaphs, Dialogues, et ingenieuses Equivoques.

*With some quaint woodcuts.*

Small 8vo. *Bound by Bauzonnet-Trautz in full red levant morocco, inside dentelles, g. e.*

*Paris, Estienne Maucroy, 1662.*

£10 10s

From the Ruble collection.

" Previous to the *Escraignes dijonneaises*, Tabourot had published a far more interesting work which he whimsically entitled *Les Bigarrures du Seigneur des Accords*. It consists almost entirely of essays on various artificial forms of verse, such as rebuses, *vers rapportés équivoques* or puns, and leonine verses. There are also chapters on anagrams and epitaphs, so that the whole book throws a good deal of light on the literary fashions of Tabourot's day. This edition included the *Apophlegmes du Seigneur de Gaulard* an imaginary person whose ' pleasant, witlesse and simple speeches ' are meant to be humorous. Tabourot also wrote five books of epigrams not without merit, which he entitled *Les Touches du Seigneur des Accords.*"

(Tilley, *Literature of the French Renaissance.*)

653 TABOUROT (ETIENNE).

Les Bigarrures et Touches du Seigneur des Accords, avec les Apophlegmes du Sieur Gaulard. Et Les Escraignes Dijonnoises. Derniere Edition. De nouveau augmentée de plusieurs Epitaphs, Dialogues, et ingenieuses Equivoques.

*With curious woodcuts.*

Small 8vo. *Light blue levant morocco, gilt lines on sides, gilt panel back, g. e.*

*Paris, Arnould Cotinet, 1662.*

£12 10s

From the celebrated library of Charles Nodier.

Best edition of this celebrated collection of jests, with numerous emblematic woodcuts, with musical logogryphs and the author's woodcut portrait facing page 1.

## 654 TAGAULT (BARTHELEMY).

Le Ravissement d'Orithye compose par B. Tag. Dedie a M. Roger Devaudetar, Conseillier en la Court de Parlement, et Seigneur de Pouilly.

8vo. *Full red morocco, inside dentelles, g. e., by Duru.*

*Paris, André Wechel, 1558.*

£52 10s

The only copy quoted in Brunet's supplement.

From the William Martin and Prosper Blanchemain collections.

On the title is the autograph signature of the French poet and historian, Guillaume Colletet.

## 655 TAGEREAU (VINCENT).

Discours sur l'Impuissance de l'homme et de la Femme. Auquel est declaré que c'est qu'Impuissance empeschant et separant le mariage. Comment elle se cognoist et ce qui doit estre observé aux procés de separation pour cause d'Impuissance, conformément aux Saincts Canons et Decrets, et à ce qu'en ont escrit Theologiens et Canonistes.

Small 8vo. *Old vellum.*

*Paris, Jean du Brayet, 1612.*

£1 10s

This is the second edition which contains many additions.

An unusual and curious work dealing with the trials for annulment of marriages on account of impotence on the part of one of the two parties.

## 656 TAHUREAU (JACQUES).

Les Premières Poësies de Jaques Tahureau, dédiées à Monseigneur le Reverendissime Cardinal de Guyse.

*Printed in Italic Letter.*

FIRST EDITION. 2 vols. in 1, small 8vo. *Bound by Bauzonnet-Trautz in full crimson levant morocco, gilt lines on sides, gilt panel back, inside dentelles, g. e.*

*Poitiers, Par les de Marnefz and Bouchetz frères, 1554.*

(SEE ILLUSTRATION, PLATE NO. CXXI.).

£45

From the Lignerolles collection.

“Another poet who, like Magny, died young was Jacques Tahureau, of an Angevin family which had settled at Le Mans, where he was born in 1527. He died towards the close of 1555, having published in the previous year two volumes of poetry entitled respectively *Premières Poësies*, and *Sonnets, odes, et mignardises amoureuses de l'Admirée*. His friend Vauquelin de la Fresnaye has spoken of his ‘sugared’ art, but this expression only applies to the *mignardises amoureuses* and the *baisers*, which form but a small proportion of his second volume. The sonnets and a few other grave poems, which belong to the last two or three years of his life, are more characteristic of the man. The sonnets are distinguished from the great majority of the sonnet-sequences of the period, first by a note of real passion, and secondly by the absence of the usual Petrarchian commonplaces. They have flashes of real imagination, and considerable originality of thought, together with a love of argument and antitheses which remind one of Shakespeare’s sonnets.”

“Tahureau had a sceptical and pessimistic vein in his nature, which, going deeper than it did in some of his fellow-poets, gives a sombre tone to several of his poems, such as the elegy to Charles Belot on the death of his sister, and the two poems entitled *De la vanité des hommes* and *De l'inconstance des choses*.” (Tilley, *Literature of the French Renaissance*).

Prosper Blanchemain used this edition for his edition of Tahureau’s poems issued in 1869.

## 657 TAHUREAU (JACQUES).

Odes, Sonnets et Autres Poesies Gentiles et facetieuses de Jaques Tahureau. A Monseigneur le reverendissime Cardinal de Guyse.

*With vignette on title-page.*

12mo. *Crimson levant morocco, gilt lines on sides, gilt back, inside dentelles, g. e., by Niedrée.*

*Lyons, Benoist Rigaud, 1574.*

£75

From the Prosper Blanchemain collection.  
A fine copy of this very rare book.

658 TAHUREAU (JACQUES), du Mans.

Les Poesies de Jacques Tahureau du Mans. Mises toutes ensembles et dediees au Reverendissime Cardinal de Guyse.

*Printed in Italic Letter, with printer's device on title-page.*

Small 8vo. *Bound by Thibaron in full crimson levant morocco, gilt tooling on sides, gilt panel back, inside dentelles, g. e.*

*Paris, Nicolas Chesneau, 1574.*

(SEE ILLUSTRATION, PLATE NO. CXXII.).

£35

658A TAHUREAU (JACQUES), du Mans.

Another Copy (several pages remargined) from the Prosper Blanchemain Collection.

*Bound by Petit-Simier in full green levant morocco, g. e.*

(SEE ILLUSTRATION, PLATE NO. CXXII.).

£25

659 TAHUREAU (JACQUES).

Les Poesies de Jacques Tahureau, du Mans. Mises toutes ensemble et dediees au Reverendissime Cardinal de Guyse.

*With charming ornamental woodcut border.*

Printed in Italic Letter.

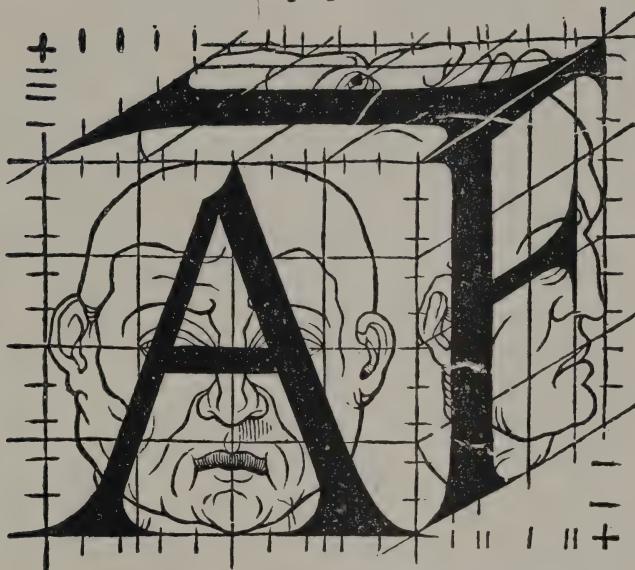
Small 8vo. *Full crimson levant morocco, gilt lines on sides, gilt panel back, inside dentelles, g. e.*

*Paris, Jean Ruelle, 1574.*

£35

PLATE CXXIII.

De la proportion des lettres



Gr̄cque . Latine , ne Fran̄oise , ne peult estre .  
Car en chacune syllabe qu'on fçauroit dire ya

- A. pour le moins vne vocale , Et bien souuent vne syllabe , pareillement vne diçtion , sans autre lettre , est faicte d'une desdictesvocales , qui sont cinq en nombre , c'est a fçauoir A,E,I,O,V . Exemple de A , seul faisant vne syllabe , Amen . Faisant vne diçtion . Ne I. *discesseris à me* , Exemple en françois dudit A , seul en syllabe & en diçtion . Acoustuméz a bié dire & bien faire . Exemple de le E , faisant syllabe luy seul & dicti on , *Etiam, eia, è regione* . Exemple en François quand il est seulement en syllabe . Estiene est Terence . Exemple de le I , faisant syllabe & diçtion . *Item. Ibo. I, Terentius in Andria, I, præ, sequar.*

From GEOFFROY TORY'S LA VRAIE PROPORTION DES LETTRES.

Paris, 1549.

See Item No. 670.

PLATE CXXIV.

# ¶ Tres utile & co

pendieulx Traicté de l'art et science d'orthogra-  
phie Gallicane/dedans lequel sont copiées  
plusieurs choses nécessaires/curieuses/nouvel-  
les/et dignes de scauoir/nō Deues au paravant.  
¶ Avec vne petite introduction pour connois-  
tre à lire le chiffré/et scauoir gecter/et copier se-  
lon les sept especes de tout nombre entier.



Title-page from an  
EARLY FRENCH SCHOOL BOOK ON READING AND ARITHMETIC.  
Paris, 1529.  
(*The only known copy.*)  
See Item No. 674.

660 TAHUREAU (JACQUES).

Les Dialogues de Jaques Tahureau, Gentilhomme du Mans. Non moins profitables que facetieux. Où les vices d'un chacun sont repris fort asprement, pour nous animer d'avantage à les fuir, & suivre la vertu.

*With charming initial letters, head and tail pieces.*

12mo. *Bound by Trautz-Bauzonnet in full blue levant morocco, with doublures of citron morocco, inside dentelles, g. e.*

*Paris, Gabriel Buon, 1580.*

£21

The La Roche Lacarelle copy.

“These dialogues, which became exceedingly popular, were published after his death, under the title of *Les dialogues de feu Jaques Tahureau non moins profitables que facetieuses ou les vices d'un chacun sont repris fort apremment, pour nous animer davantage a les fuir et suivre la vertu.* They have been generally classified among the *Contes* of the sixteenth century but they contain few anecdotes, and, as Marty-Laveaux has pointed out (though he adopts the usual classification), they are, as the title shews, moral studies, almost sermons. They are written in the dialogue form which Pierre Viret had made popular among Protestant writers, and are of little interest except as throwing some light on sixteenth century manners and customs. The speakers are *Democritic*, the censor of the world—his name also denotes that he is a follower of the philosopher Democritus—and *Cosmophile*, its apologist. But, as in most of these satirical dialogues, there is no attempt at fair play, and *Cosmophile* merely serves to feed *Democritic* with fresh fuel for his satire.”

“Tahureau, when he published his two volumes of poetry at Poitiers in 1554, was the recognised chief of a small band of young men of literary aspirations who, for one reason or another, were living in that city, which at this time seems to have been regarded as the literary capital not only of Poitou but of the neighbouring provinces.” (Tilley, *Literature of the French Renaissance*).

661 TAHUREAU (JACQUES).

Les Dialogues De Jaques Tahureau Gentil-homme du Mans. Non moins profitables que facétieux. Où les vices d'un chacun sont repris fort asprement, pour nous animer d'avantage à les fuir, et suivre la vertu.

16mo. *Boards.*

*Rouen, Nicolas Escuyer, 1585.*

£15 15s

From the Prosper Blanchemain collection.

662 TAILLEMONT (c. DE).

La Tricarite. Plus Qelques chants, an faveur de pluzieurs Damoêzelles. Par C. De Taillemont, Lyonoës.

8vo. *Full morocco, gilt lines on sides, g. e., by Thouvenin.*

*Lyons, Jean Temporal, 1556.*

£52 10s

A remarkable example of the phonetic spelling invented by the author.

From the Charles Nodier and Prosper Blanchemain collections.

663 TASSO (TORQUATO).

La Delivrance de Hierusalem, mise en vers François de l'Italien de Torquato Tasso Par Jean Du Vignau, Sr de Viarmont Bourdelois. A Monseigneur le Prince de Conty.

*With finely engraved title.*

12mo. *Old marbled calf, gilt back.*

*Paris, Mathieu Guillemot, 1595.*

£12 10s

From the Viollet-le-Duc and Prosper Blanchemain collections.

"The merit of the *Jerusalem* consists mainly in details whose beauty requires no exposition. Mention has already been made of the merit of the character-painting, which greatly surpasses Ariosto's. The latter's personages are in comparison puppets; Tasso's are living men and women. The passion of love in the three principal female characters is exquisitely painted, and admirably discriminated in accordance with the disposition of each.

"Another honourable characteristic is Tasso's love of science and discovery, revealed by many passages in his minor poems and his dialogues, and in the *Jerusalem* by the noble prophecy of the Columbus to be. His sonnet to Stigliani, appears to hint that with better health and fortune he would himself have taken the exploits of Columbus as the subject of another epic; and he is said to have remarked that the only contemporary poet against whom he felt any hesitation in measuring himself was Camoens, the singer of the discoveries of the Portuguese."—Garnett.

664 TELIN (GUILLAUME).

Bref Sommaire des Sept vertus, sept ars liberaulx, sept ars de poesie, sept ars mechaniques, des Philosophies, des quinze Ars Magicques. La louenge de musique. Plusieurs bonnes raisons a confondre les Juifs qui nyent l'advenement Nostre Seigneur Jesu Christ. Les Dictz et bonnes sentences des Philozophes : Avec les noms des premiers inventeurs de toutes choses admirables et dignes de savoir. Faict par Guillaume Telin de la Ville de Cusset en Auvergne.

*Gothic Letter. Title-page printed in red and black.*

Small 8vo. *Bound by Niedré in full green levant morocco, gilt lines on sides, corners covered with delicate gold tooling, inside dentelles, g. e.*

*Paris, Galliot Du Pré, 1553.*

£25

*Not cited in Tilley's List of Galliot Du Pré's publications.*

665 THEOPHILE.

Les Oeuvres de Theophile, divisées en trois parties. Premiere partie contenant l'Immortalité de l'ame, avec plusieurs autres pieces. La seconde, les Tragedies. Et la troisieme, les pieces qu'il a faites pendant sa prison. Dediées aux beaux esprits de ce temps. Derniere Edition.

12mo. *Crimson morocco, gilt lines on sides, inside dentelles, g. e.*

*Paris, Antoine de Sommaville, 1661.*

£10 10s

666 THEOPHILE.

Les Oeuvres de Theophile, diviseés en trois parties. Première partie contenant l'Immortalité de l'ame, avec plusieurs autres pieces. La seconde, la Tragedie de Pirame et Thisbé, et autres meslanges. Et la troisiesme les pieces qu'il a faites pendant sa prison. Dédieés aux beaux esprits de ce temps.

12mo. *Crimson morocco, gilt lines on sides, inside dentelles, g. e.*

*Paris, Nicolas Pepingué, 1662.*

£10 10s

667 THEVET (F. ANDRE).

Histoire Des Plus Illustres Et Scavans Hommes de leurs Siecles, Tant de l'Europe que de l'Asie, Afrique et Amerique.

*With 226 portraits.*

8 vols., small 8vo. *Full contemporary red morocco, gilt lines on sides, full gilt panel backs, g. e., with Arms of Louis Guillaume Bon, Marquis de St. Hilaire.*

*Paris, 1670.*

£21

668 THUCYDIDES.

L'Histoire de Thucydide Athenien, de la Guerre qui fut entre Peloponesiens et Atheniens, Translatee en langue Françoise par feu Messire Claude de Seyssel, lors Evesque de Marseille, et depuis Archevesque de Turin.

*Printed in Italic Letter.*

16mo. *Red morocco gilt, inside dentelles, g. e. (Bauzonnet-Trautz).*

*Paris, Jehan Ruelle, 1555.*

£10 10s

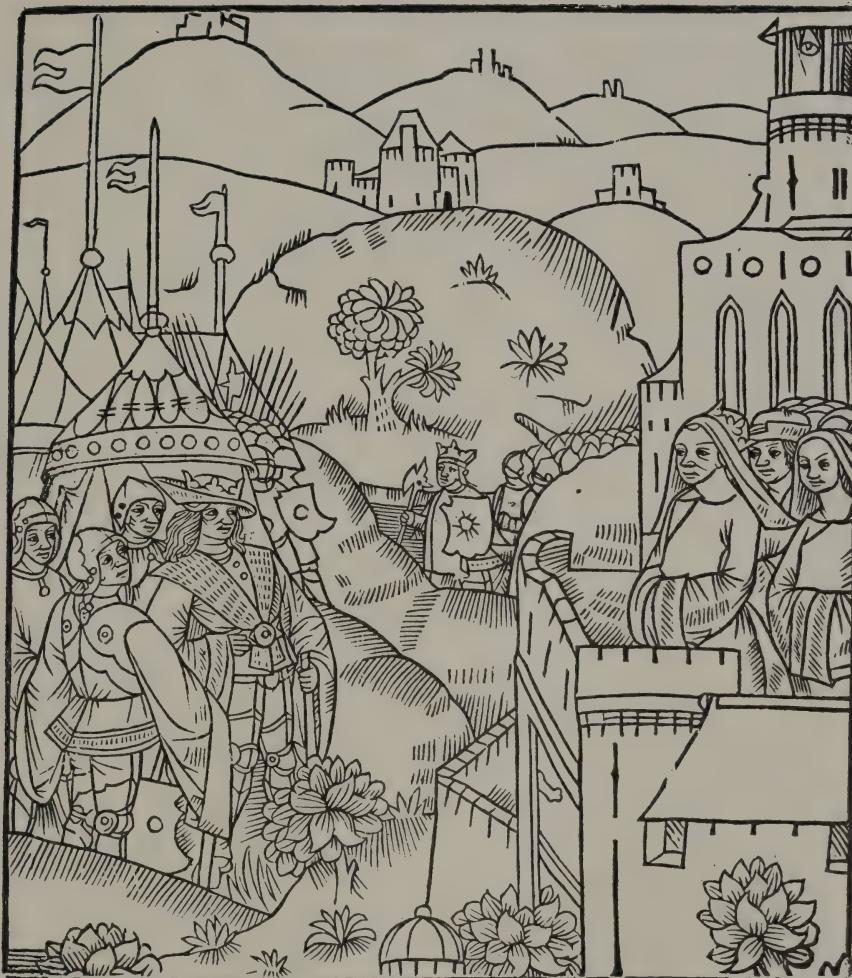
On verso of title 10 verses by Clement Marot; these verses account for the great interest of the book, which has been eagerly sought after by bibliophiles.

From the Yemeniz and Robert Hoe collections.

At end four pages of notes in the handwriting of a French Humanist of the early 17th century.

De tristan

fucillet.i.



Y commence la seconde partie du  
liure de **T**ristan le noble et vailz  
saint cheualier en laquelle sera beu  
cōe apres le tournoyement frappe  
deuāt le chasteau aux pucelles le roy artus  
desirant scauoir le nom du cheualier a less  
cu noir lequel auoit emporté le pris de lassē  
blee le noble et puissant cheualier lancelot

A i

A page (reduced to half-size) from  
**TRISTAN. CHEVALIER DE LA TABLE RONDE.**  
Paris, Antoine Vérard (1506).  
See Item No. 679.

PLATE CXXVI.



22

A page (reduced to half-size) from  
TRISTAN. CHEVALIER DE LA TABLE RONDE.  
Paris, Antoine Vérard (1506).  
See Item No. 679.

668A TORY (GEOFFROY).

Antonini Augusti itinerarium provinciarum omnium, cum fragmento et indice (edente God. Torino ex mss. Ch. Christ. Longolii).

FIRST EDITION. *Printed in red and black throughout.*

16mo. *Bound by Chambolle-Duru in full dark red levant morocco, gilt lines on sides, full gilt panel back, inside dentelles, g. e.*

Paris, Henri Etienne, 1512.

£10 10s

The itinerary of Augustinus Pius, edited by Geoffroy Tory.

669 TORY (GEOFFROY).

Summaire De Chroniques, Contenans les Vies, Gestes, et Cas Fortuitz, de tous les Empereurs D'Europe, Depuis Jules Cesar, Jusques a Maximilian dernier decede. Avec maintes belles Histoires et Mensions de plusieurs Roys, Ducs, Contes, Princes, Capitaines, et aultres, tant Chrestiens que non tant de hault que de bas estat et condition. Faict Premierement en Langue Latine par Venerable et Discrete personne Jehan Baptiste Egnace, Venicien. Et Translate de ladicte Langue Latine en Langaige Françoy, par Maistre Geofroy Tory de Bourges.

8vo. *Vellum.*

*On les vend a Paris, a L'enseigne du Pot Cassé. (Paris, Geofroy Tory, 13 April, 1529.)* £10 10s

A large and fine copy (some rough edges) of this remarkable specimen of Tory's press with fillets round every page, and Tory's celebrated device on the last page.

## THE SECOND EDITION OF THE "CHAMPFLEURY."

670 TORY (GEOFFROY).

L'art et science de la vraye proportion des Lettres Attiques ou Antiques, autrement dictes, Romaines, Selon le corps et visage humain, avec l'Instruction et maniere de faire chiffres et lettres pour bagues d'or, pour tapisserie, vitres et painctures. Item de treize diverses façons de lettres, d'avantage la maniere d'ordonner la langue Françoise par certain regle de parler elegamment en bon et plus sain langage François que par çydevant.

Par Maître Geoffroy Tory de Bourges.

*With numerous woodcut diagrams and type-specimens.*

Small 8vo. French levant morocco, inside dentelles, g. e.

*On les vend à Paris, à l'enseigne sainct Martin, Rue sainct Jacques, par Viuant Gaultherot, 1549.*

(SEE ILLUSTRATION, PLATE NO. CXXIII.).

£75

The rare Second Edition of the *Champfleury* which contains most of the woodcuts engraved by Tory for the First Edition. "The Champfleury is one of the important books in the History of letter design. Tory is important to us because of his part in fostering the fashion for roman letters, thereby displacing gothic types, and because he introduced in French printing the accent, apostrophe, and cedilla." (Updike, *Printing Types*).

"The eminent bookseller and publisher of Paris, Geoffroy Tory, to whose artistic skill the Etienne's press owed many of its aesthetic improvements, held his own in an almost wider region of culture. Born at Bourges about 1480, and educated in Italy, he was professor of philosophy at Bordeaux and other flourishing universities before he turned to the business of bookselling, printing, and publishing in Paris, where Francis I. rewarded his efficiency by conferring on him the title of royal printer. At Paris he not only showed a fine taste in the choice of books for publication and in the superintendence of the typography, but he cut woodblocks with his own hand and devised illuminated miniatures. As an engraver and miniaturist he won a universal repute. Nor do such achievements exhaust Tory's characteristic record. Tory wrote in French, and illustrated with engravings by himself an encyclopaedic volume fancifully entitled *Champ-Fleury*, in which, besides expounding the principles and practice of typography, grammar, and punctuation, he adjured his fellow countrymen to eschew foreign fashions and to develop national taste and habit on independent lines." (Sidney Lee, *French Renaissance in England*).

TORY. See also Nos. 351, 353, 354 of this Catalogue.

672 TOURS (GUY DE).

Les Premieres Oeuvres Poetiques et Soupirs Amoureux de Guy de Tours. Dediéz A Monseigneur le Grand Escuyer de France.

12mo. *Crimson levant morocco, gilt ornaments on sides, inside dentelles, g. e.*

*Paris, Nicolas de Louvain, 1598.*

£85

Prosper Blanchemain used this edition for his edition of the works of Guy de Tours which was published in 1878.

673 TOUSSAINT DE LIMOJON (ALEXANDRE).

La Ville et la Republique de Venise.

FIRST EDITION. 8vo. Boards.

*Paris, Guillaume de Luyne, 1680.*

£2 2s

First Edition signed only D. S. D. (De Saint Didier). Subsequent editions give the author's full name.

EARLY SCHOOL BOOK AND ARITHMETIC.

674 [TRAICTE.]

Tres utile et compendieulx Traicté de l'art et science d'orthographie Gallicane, dedans lequel sont comprises plusieurs choses nécessaires, curieuses, nouvelles, et dignes de scavoir, non veues auparavant. Avec une petite introduction pour congnoistre à lire le chiffre, et savoir gecter et compter selon les sept especes de tout nombre entier.

*Gothic Letter. Woodcut on title.*

20 pp., 12mo. *Bound in red levant morocco, inside dentelles, g. e., by Duru.*

*Paris, pour la veuve de feu Jehan saint Denys, s.d. (about 1529).*

(SEE ILLUSTRATION, PLATE NO. CXXIV.).

£35

The Baron Pichon copy. On the title-page is a woodcut figure of a monk

(Continued over)

TRAICTE—*continued.*

seated at his desk. The author explains the use of the letters, consonants and vowels, the correct way to spell diphthongs and the formation of the Feminine. In the second part he explains what are numbers and explains the methods of addition, subtraction, multiplication and division.

Apparently the only known copy.

For another issue in 16 leaves see Rothschild Catalogue No. 2767.

## 675 TRELLON (CLAUDE, SIEUR DE).

Le Cavalier Parfait, du Sieur de Trellon, Où sont comprises toutes ses oeuvres, divisees en quatre livres. Le tout dedié a Monseigneur le Duc de Guise.

12mo. *Shagreen, gilt lines on sides, fleurons in outer corners, g. e., by Dunezat.*

Lyons, Thibaud Ancelin, Imprimeur ordinaire du Roy, 1605. £15 15s

An extremely scarce poetical collection.

From the Prosper Blanchemain collection.

## 676 TRESOR (LE), des Secretaires, Auquel est compris la maniere de composer, &amp; escrire toutes sortes d'Epistres, ou Letteres Missives, tant par responces, qu'autrement.

16mo. *Brown morocco, gilt lines on sides, gilt panel back, g. e., by J. Moreau.*

Rouen, Jean Osmont, 1597.

£8 8s

A very scarce and amusing early letter-writer important for the use of colloquial and familiar French.

From the Yemeniz collection.

## 677 TRIPPAULT (LEON).

Dictionnaire François-Grec, de M. Leon Trippault, Conseiller du Roy au siege Presidial d'Orleans.

*Head and tail pieces, woodcut initial letters.*

12mo. *Half calf.*

Orleans, Eloy Gibier, 1577.

£6 6s

678 TRIPPAULT (LEON).

Celt-Hellenisme, ou, Etymologic des mots François, tirez du Graec. Plus, Preuves en general de la descente de nostre langue. Par Leon Trippault, sieur de Bardis, Conseiller du Roy au siège Presidial d'Orleans.

*With portrait of the author, and printer's device.*

Small 8vo. *Brown levant morocco, inside dentelles, g. e.*

*Orleans, Eloy Gibier, 1581.*

£10 10s

TRIPPAULT. See also JOAN OF ARC, No. 362 of this Catalogue.

679 TRISTAN. Chevalier de la table ronde.

*Gothic Letter, double columns, 40 lines to a full column.*

*With seven large woodcuts.*

Small folio. *Full blue levant morocco, g. e. (Sangorski and Sutcliffe).*

*Paris, Antoine Verard (about 1506).*

(SEE ILLUSTRATIONS, PLATES NOS. CXXV. AND CXXVI.). £195

Leaves 1<sup>o</sup> and 1<sup>o</sup> in facsimile.

The only other copy quoted by Macfarlane, *Antoine Vérard*, No. 193, is that in the British Museum.

This is described by Tilley "as a vast compilation probably based in part on a lost poem of Chrétien de Troyes. (See E. Loseth, *Le roman en prose de Tristan*, 1892).

"The true Arthurian romances never left their stately and sumptuous folios for the less expensive *format* of a quarto or an octavo. Thus they were bought only by great lords and ladies or by rich *bourgeois*. Those which had the greatest vogue were Lancelot, Merlin and Tristan." (Tilley, *Studies in the French Renaissance*).

## 680 TURPIN.

La Chronique de Turpin, Archevesque et Duc de Reims, et Premier Pair de France. Faisant mention de la conquête du tres-puissant empire de Trebizonde, faite par le tres-preux Regnaut de Montauban, fils du duc d'Aymond d'Ardaine, où sont comprises plusieurs batailles, tant par mer et que par terre. Plus la genealogie & trahison de Ganelon, Comte de Mayence.

Small 8vo. *Bound by Thouvenin in full brown levant morocco, gilt line on sides, gilt panel back, g. e.*

*Lyons, François Arnouillet, 1583.*

£10 10s

From the Renouard and Firmin-Didot library.

Brunet says that this is a later edition of the romance, which was first published under the title "Conquête de Trébizonde," and which has disappeared.

"The prose romance of Turpin had been made by order of Francis I. from the Latin chronicle of Pseudo-Turpin."

## 681 TYARD (PONTUS DE).

Les Oeuvres Poétiques de Pontus de Tyard, Seigneur de Bissy.

4to. *Green morocco, inside dentelles, g. e., by Pagnant.*

*Paris, Galliot Du Pré, 1573.*

(SEE ILLUSTRATION, PLATE NO. CXXVII.).

£105

Bound with it are three other works by the same:

1. Ponti Thyardei Bissiani ad Petrum Ronsardum, De coelestibus asterissmis poëmatium. Paris, Galiot du Pré, 1573.

A scarce poem addressed to Ronsard.

2. Mantice ou Discours de la vérité de Divination par Astrologie. Seconde édition augmentée. Paris, Galiot du Pré, n.d.

3. Solitaire premier ou dialogue de la fureur poétique. Second édition augmentée. Paris, Galiot du Pré, n.d.

"Of the remaining members of the Pleiad, Pontus de Tyard was a poet only in his younger days. He was a man of property and exercised much hospitality at his château of Bissy in the Mâconnais. In 1578 he was made Bishop of Châlons-sur

TYARD—*continued.*

Skône. He lived till 1605, the year in which Malherbe came to Paris. His first volume of poetry, composed chiefly of sonnets, entitled *Erreurs amoureuses*, appeared at the close of 1549. Like Du Bellays' *Olive*, which had appeared earlier in the year, it shows strong marks of the combined influence of Petrarchism and the doctrine of spiritual love, and thus furnishes additional evidence of how closely at first the Pleiad trod in the footsteps of the school of Lyons. As in the case of Scève, Tyard's favourite models were the Italians who flourished at the close of the fifteenth century, especially Cariteo and Tebaldeo, whose sugared conceits he delights in reproducing. Two years later (1551) he showed his interest in the subject of spiritual love by translating the *Dialoghi di amore* of Leo Hebraeus, and in the same year he published *Continuation des Erreurs amoureuses*. A third book of *Erreurs* and a volume entitled *Livre de vers lyriques*, show more traces of the influence of Ronsard, but throughout his short poetical career Tyard remained more or less independent of the chief of the Pleiad."

"It may be added that Tyard, true to his strong Italian proclivities, not only used *terza rima* but was the first to introduce the *sestina* into France. There are two examples of it in his *Erreurs amoureuses*." (Tilley, *Literature of the French Renaissance*).

682 TYARD (PONTUS DE).

Deux Discovrs de la Nature du Monde, et de ses parties. A  
sçavoir, Le Premier Curieux, traittant des choses materielles : et  
le second Curieux, des intellectuelles.

4to. *Original limp vellum.*

Paris, Par Mamert Patisson, Imprimeur du Roy au logis de  
Robert Estienne, 1578. £38

WITH AN AUTOGRAPH LETTER SIGNED BY PONTUS DE TYARD DATED 26TH JANUARY,  
1602, ADDED.

Pontus de Tyard was elected to the bishopric of Châlons by Henry III. in the year of the publication of this book, that is in 1578. He died at 84 years of age in 1605. The present work earned him the reputation of an Atheist. In the book entitled "Le Second Curieux" he alleges in favour of the existence of God, the worst proofs that the philosophers had ever propounded, and he gives at full length the objections of those who have attacked this truth; this can be seen in page 107 and in those following. Immediately after he expounds at length the opinion of those who believed that God was nothing else but a soul spread over the whole of the Universe; in consequence he details at length the arguments in favour of the eternity of the world. The preface is by Cardinal du Perron, whose reputation was also attacked for the same reason.

## 683 TYARD (PONTUS DE).

Douze Fables de Fleuves ou Fontaines, avec la description pour la Peinture, & les Epigrammes.

12mo. *Vellum.*

*Paris, Jean Richer, 1586.*

£20

Printed by the care of Estienne Tabourot, who writes to the author:

"Monsieur, vous ne serez pas marry si j'ay entrepris de faire imprimer ce papier que je pris y a environ deux mois, en votre estude à Bragny. . . ."

From the Prosper Blanchemain collection.

## 684 TYARD (PONTUS DE).

Tvmvli Dvo. Primvs, D. Margaritae Bvssvleac Sanserninae Foeminae Illustrissimae, Atqve Omni Virtvtvm Genere Ornatissimae; Alter, Illustrissimi et Generossissimi Heliodori Tyardei Bissiani.

Addita funt quaedam ab hoc argumento non aliena (in French and Latin verse).

4to. *Calf.*

*(No place, privately printed, 1594.)*

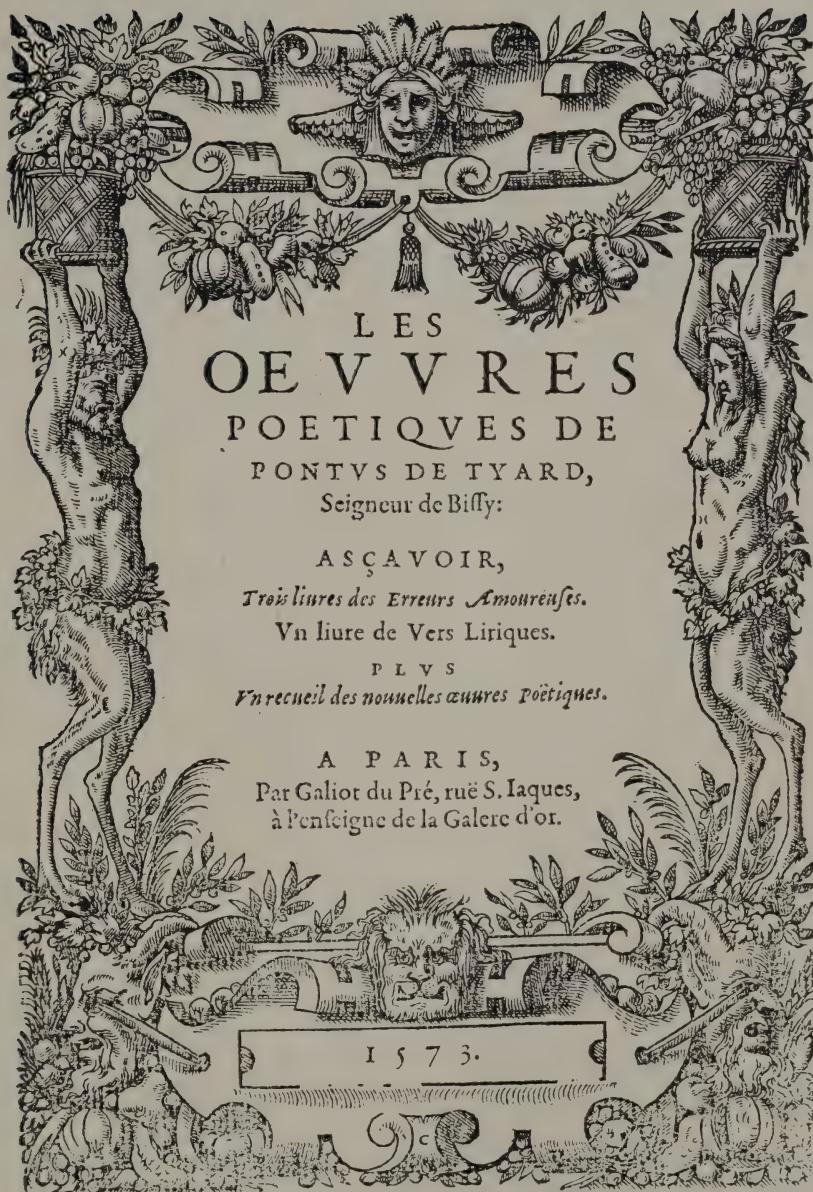
£21

A very rare collection of Latin and French poems by Pontus de Thyard, composed in memory of his nephew, Héliodore de Thyard, Count de Bissy and of his wife, Marguerite de Basseuil. The latter died at the age of 29, on the 27th of August, 1582, killed by an explosion of a barrel of gunpowder while distributing munitions to the soldiers. Her husband did not survive her long; badly wounded, in the attack on Beaune, he died a prisoner of the Duke of Mayenne, on the 25th of July, 1594.

The majority of epitaphs, epistles, of which this small book is composed (unknown to Brunet) are by Pontus de Tyard: the last in French, containing 150 verses, is very curious and is entitled: "Lamentation on the death of Moutonne," Madame de Bissy's little dog. Marguerite de Busseuil's dog died on giving birth to her puppies, which event brought forth the following poem:

Alas, poor little abused one,  
You did ill, to choose in marriage  
A mongrel of the Village.

Other epitaphs are by P. Robert, Bernier, etc.



Title-page from PONTUS DE TYARD. OEUVRFS POETIQUES.

Paris, Galliot Du Pré, 1573.

See Item No. 681.

# Instruction pour tous esfats.

En laquelle eſt ſommairement deſclaire, com-  
me chaſquy en ſoy eſtat ſe doiu gon-  
uence, et deures ſelon ſainte.



## A Paris.

Se l'Imprintrie de Richard Breton, Li-  
braire, et Celiue fure: Ene Saint  
Jacques, à l'Escrinſſe.

M. V. Lxj.

Autre privilege du Roy.

Title-page from FRANCOIS VEILROC. INSTRUCTION POUR TOUS ESTATS.

Paris, Richard Breton, 1561.

(Printed in script type.)

See Item No. 695.

685 URFE (HONORE D').

Le Sireine de Messire Honoré d' Urfé, Gentil-Homme ordinaire de la Chambre du Roy, Capitaine de cinquante hommes d'armes de ses Ordonnances, Comte de Chateau-neuf, Baron de Chateau-Morand, etc.

8vo. *Calf, gilt lines on sides, gilt back, inside dentelles, g. e., by Petit-Simier.*

*Paris, Jean Micard, 1618.*

£15 15s

An allegorical poem which was as successful as the author's *Epistres morales et amoureuses*.

The *Sireine* is a pastoral poem named after its hero. Honoré d'Urfé was the famous author of the charming *Astrée*.

686 VALAGRE.

Les Cantiques Du Sieur De Valagre, Et Les Cantiques Du Sieur de Maizonfleur. Poëmes pleins de pieté et de doctrine Chrestienne, fournis d'argumens et annotations, mesmes ceux du Sieur de Maizonfleur outre les impressions precedentes. Reveuz et corrigez de nouveau, et augmentez de plusieurs Cantiques.

12mo. *Boards.*

*Tours, George Drobet, Relieur du Roy, 1592.* £31 10s

## 687 VALAGRE.

Les Cantiques du Sieur de Valagre, et Les Cantiques du Sieur de Maizonfleur. Poëmes pleins de pieté et de doctrine Chrestienne, fournis d'arguments et annotations, mesmes ceux du Sieur de Maizonfleur outre les impressions precedentes. En cette dernière Edition ont esté adioustées les Larmes de Jesus-Christ, les pleurs de la Vierge, les Larmes de S. Pierre, de la Magdaleine, et autres oeuvres Chrestiennes.

12mo. *Old French green morocco, gilt lines on sides, gilt back, g. e.*

*Rouen, De l'Imprimerie De Raphaël du Petit Val, 1602.*

£52 10s

From the Viollet-le-Duc and Prosper Blanchemain collections.

## 688 VALANTINS.

Valantins, Questions d'Amour, et autres Pieces Galantes.

*With numerous small woodcuts.*

12mo. *Calf, gilt lines on sides, gilt back, inside dentelles, g. e., by Dunezat.*

*Paris, Claude Barbin, 1669.*

£8 10s

From the Prosper Blanchemain collection.

This curious volume has apparently escaped the notice of modern writers on the much disputed question of the origin of *Valentines*.

689 VALLA (LAURENTIUS).

Sur la Donation de Constantin Empereur.

*Printed in Gothic Letter, 27 long lines to a full page, wood-cut initials.*

4to. *Brown calf, gilt.*

(*Paris, about 1528.*)

£6 6s

Most of the editions were placed on the "Index," and copies destroyed. No French translation is recorded by Brunet, or in the Supplement.

"The *Donation of Constantine*, consisting as it does of only a few pages, had probably more influence on the course of human history than anything else of human invention. It purports to be addressed by the Emperor to Pope Sylvester and all his successors; Constantine recounts his conversion and the cure of his leprosy by baptism. The Imperial power and dignity of Rome he transferred to the Roman Church, which was henceforth to be supreme over the churches of Alexandria, Antioch, Jerusalem, Constantinople, and all other churches in the world. As the Pope was to take the place of the Emperor, so were the priests of the Church to take the place of the ancient civil power; the powers and privileges of the Senate and Consuls of Rome were to pass to them; the Roman clergy were to wear the Senatorial white sandals, and to ride on horses with white coverings. The Emperor gave up to the Pope the Lateran Palace, all the provinces, places and cities of Rome and Italy, or the western regions. It is difficult to conceive a bolder or more glorious fiction, or one more successful; it held the credulity of the world throughout the Middle Ages, and to this day influences the mode of thought of many millions. The greatest effect flowed from the territorial concession to the Papacy. The writer's words only applied to Rome and Italy, or the western regions. In course of time a more extensive claim was made and Anselm of Lucca substituted the word 'and' for the more ambiguous 'or.' Constantine, according to him, conceded the Imperial power in Rome and Italy, 'and in the western parts.' This would have made most kingdoms of Europe mere fiefs of the Papacy. A notion arose that Constantine had specially conferred all islands on the Papacy, albeit there is no reference to islands in the document. It was thus in virtue of the 'Donation' that the English Pope, Hadrian IV., claimed the possession of Ireland, and then conferred it on Henry II. (1155), like all Christian islands, belonging of right to St. Peter and the Roman Church. Hadrian's friend, John of Salisbury, who persuaded him to this step, refers to the 'Donation' as the ground of this grant; and thus began that long struggle between England and Ireland which has proved so disastrous for both countries. In all other gifts of newly discovered islands or continents the Papacy was but disposing of territories which Constantine had implicitly bestowed upon itself."—Farrer (*Literary Forgeries*).

## 690 VALTURIUS (R.).

De re militari.

*Printed in Roman Letter, long lines, woodcut device on title and at end.*

*With many fine woodcut illustrations.*

*Paris, 1534.*

## VEGETIUS (F.).

De re militari.

*195 full-page woodcuts.*

Without date, place or printer's name.

*(Erfurt, H. Knapp, about 1511.)*

The two works bound together in one volume. Folio.  
*Original stamped brown pigskin with initials "A. G. D." and the date 1545, with outer panel containing portrait busts of Roman Eagle and various Coats of Arms of Dukes of Saxony (rebacked).* £18 18s

The Vegetius is a separate issue (without the text) of the fine full-page cuts from the rare German edition printed in 1511 at Erfurt.

The presence of quire signatures in Roman letter below the blocks show this to be an issue that is entirely distinct from that with letter-press. No. 1 is signed P.V.M., No. 10 signed M.S. (Melchoir Schwarzenberg), No. 49 signed H.K. (Hans Knapp), No. 90 signed H.K. (Hans Knapp), and bears the date 1511 engraved on a tower.

This separate issue was probably done for the artist's personal use or else intended for use among German soldiers and officers, who would no doubt find it easier to understand these fine woodcut engravings than the letter-press.

If this issue was intended for Army use, this fact would no doubt account for its excessive rarity.

**E** tresor des pouvres: selon  
maistre Arnoult de ville no  
ue: maistre Gerard de solo: &  
plusieurs aultres Docteurs  
en medicine de Montpellier. Nou  
uellement imprime et corrigé.



**C**on les vend a Lyon en la maison de Claude Nourry/  
dict le Prince/ au pres nostre dame de Confort.

Title-page from

ARNALDUS DE VILLANOVA. LE TRESOR DES POUVRES.

Lyons, Claude Nourry, 1527.

See Item No. 698.

PLATE CXXX



*Scalion estant serviteur d'Angelique  
Au naturel fut peint en cest endroit  
Quand par ses vers pleins d'Amitié pudique  
D'uri cœur loyal sa Dame il honoroit*

Portrait of the author from  
SCALION DE VIRBLUNEAU. LES LOYALLES ET PUDICQUES AMOURS.  
Paris, 1599.  
See Item No. 701.

691 VARILLAS (SIEUR ANTOINE).

La Minorité de Saint Louis avec l'histoire de Louis XI et de Henri II.

12mo. *Contemporary red morocco, gilt panelled back, doublures, dated May, 1695, g. e.*

*La Haye, Andrian Moetjens, 1687.* £6 6s

From the Le Riche and Crozat collections.

692 VAUGELAS (CLAUDE FAVRE DE).

Remarques sur la Langue Françoise, utiles à ceux qui veulent bien parler et bien escrire. Par Monsieur de Vaugelas. Nouvelle Edition, reveüe et corrigée.

Small 8vo. *Old calf.*

*Paris, Thomas Jolly and Simon Benard, 1672.* £1 1s

" Claude Favre de Vaugelas, a native of Savoy was the author of the excellent "Remarques sur la langue françoise," and it was to him that the making of the first Dictionary of the Academie Française was entrusted."

693 VAUQUELIN DE LA FRESNAYE (JEAN).

Pour La Monarchie de ce Royaume, contre la division. A la Royne mère du Roy. (*In verse.*)

*Printed in Italic Letter.*

8vo. *Bound by Trautz-Bauzonnet in full blue levant morocco, gold lines on sides, gilt back, inside dentelles, g. e.*

*Paris, de l'Imprimerie de Federic Morel, 1570.* £10 10s

From the Ruble collection.

## 694 VAUQUELIN DE LA FRESNAYE (JEAN).

Les Diverses Poesiés Du Sieur de la Fresnaie Vauquelin.

8vo. *Dark blue morocco, gilt lines on sides, g. e.**Caen, Charles Macé, 1612.*

£60

From the Prosper Blanchemain collection. The only copy known with the second title dated 1604.

“ The chief representative of the poetic art in Normandy during this period is Jean Vauquelin de la Fresnaye, in a way he may be said to sum up the whole work of the Pleiad. Not because by far the greater part of his poetry was not published till the very year 1605 which has been chosen to make the end of the Renaissance period, for it was mostly written before Ronsard’s death: but because his *Art poétique* is, to borrow Sainte-Beuve’s phrase, the official code of the Pleiad, the epilogue to the movement of which the *Deffence* was the prologue.

“ Vauquelin was born at the Château of Fresnaye, near Falaise, in 1536. After studying the humanities under Turnèbe and Muret at Paris, he read law first at Angers, and then at Poitiers. There he formed one of a group of young men who neglected law for poetry and looked up to Jacques Tahureau as their master. In 1555, the year after his arrival, he published at Poitiers his *Foresteries*, a very youthful production, inspired partly by a real love of nature, partly by classical literature, and to a large extent modelled on the least valuable portion of Tahureau’s poetry, the mawkish *baisers* and *mignardises*. This, however, was his last appearance in print for half-a-century. His volume received encouragement neither from the public nor from his mother—his father had died when he was a boy—and he accordingly betook himself seriously to the study of law under Duaren at Bourges, and so qualified himself to fill the part of a patriotic citizen. From 1572 to 1595 he held the post of lieutenant-general of the bailiwick of Caen, and in 1688 he represented that district at the Estates of Blois. But the calls of an active public life did not lead him to abandon poetry altogether. In his own words :

*Et le temps qui me reste en mon peu de loisir,  
Aux lettres je le donne, aux vers je prends plaisir,  
J’imite, je traduits, j’invente, je compose,  
Après les anciens ore en vers, ore en prose.*

“ But for a long time he resisted all temptations to publish these fruits of his leisure. At last, in 1604, when he was verging on his seventieth year, his resistance gave way, and he began the printing of a volume which was finished in the following year. If he had ever had any faculty of self-criticism, he had utterly lost it by this time. Five books of satires, two of idylls (including much that was grossly indecent), an *art poétique* of nearly 3,500 lines, innumerable sonnets, epitaphs and epigrams, all went to swell the volume. He omitted nothing except the already published *Foresteries*, and a long pastoral elegy on his friend and fellow-magistrate, Jean

VAUQUELIN DE LA FRESNAYE—*continued*.

Rouxel. Two years later (1607) he died, leaving the reputation of a singularly high-minded and amiable gentleman. He has some measure of the two most important poetic gifts, imagination, and the faculty of poetic utterance. He was a true disciple of the Pleiad, and the Pleiad, with all its defects, was a school of true poetry. Thus in the *Idyllies*, many of which were written before 1560 when he was little over twenty, we come upon charming snatches of song, in which that mixture of simplicity and art which is the true idyllic flavour is perhaps better represented than in any other of the pastoral productions of the Pleiad."

(Tilley, *Literature of the French Renaissance*).

## 695 VEILROC (FRANÇOIS).

Instruction pour tous estats, En laquelle est sommairement declairé comme chacun en son estat se doit gouverner, à aimer selon Dieu.

Printed in *Caractères de Civilité* (Script type).

Small 8vo. Bound by Lortic in full brown levant morocco, gilt lines and blind stamped to a pattern of fleur-de-lys on sides, gilt panel back, with gilt fleuron on front and back, rich inside dentelles, g. e.

Paris, Richard Breton, 1561.

(SEE ILLUSTRATION, PLATE NO. CXXVIII.).

£16 16s

This rare volume was printed by the same Richard Breton, who four years later published "*Les Songes Drolatiques de Pantagruel*." The style of printing in both these works is known as "*caractères de Civilité*," a faithful imitation of the cursive French writing of the XVI. century.

## 696 VERA ET FIGUEROA (DON JEAN ANTOINE DE).

Histoire de l'Empereur Charles V. Par Don Jean Antoine de Vera et Figueroa, Comte de la Roca, &c. Traduite d'Espagnol en François par le Sieur Du Perron le Hayer.

Engraved portrait by P. Clouwe.

12mo. Original limp vellum.

Bruxelles, Chez François Foppens, 1663.

£1 18

A well-known annex to the Elzevirs (Willems, *Les Elzevier*, No. 2003).

697 VERTOT (RENE AUBER DE).

Histoire de la Conjuration de Portugal.

*With the frontispiece in two states.*

FIRST EDITION. Small 8vo. *Full olive morocco, inside dentelles, g. e. (Malet).*

*Paris, la Veuve d'Edme Martin, Jean Boudot, et Estienne Martin, 1689.*

£1 10s

698 VILLANOVA (ARNALDUS DE).

Le Tresor des pouvres : selon maistre Arnoult de Villenove; maistre Gerard de Solo : et plusieurs aultres Docteurs en medicine de Montpellier.

*Gothic Letter. Title printed in red and black.*

*With fine large woodcut of the author in his library on title-page.*

4to. *Vellum.*

*Lyons, Claude Nourry, 14th August, 1527.*

*(SEE ILLUSTRATION, PLATE NO. CXXIX.).*

£75

This well-known work on the art of preserving health, and the ordering of life, was composed by doctors of the school of Salerno (Naples) and commented upon by Arnaldus (circa 1240-1312), physician to Peter III. of Aragon and teacher at Paris, Barcelona, and Montpellier.

699 VILLIERS.

Les Costeaux ou les Marquis Frians. Comedie.

12mo. *Boards.*

*Paris, Gabriel Quinet, 1665.*

£10 10s

A curious play, depicting the table manners of 1665.

From the Prosper Blanchemain collection.



LA SIXIEME EGLO-  
GVE DES BVCOLIQUES DE  
*Virgile.*



A musè vn carme a écrit  
la premiere,  
De Theocrit' ensuivant  
la maniere,  
Et n'a eu honte habiter  
aus haus bois.  
Quand ie chantoi lés guerres, & lés Rois,  
Lors Apollo l'oreille m'a tiré,  
Et dit il faut toi pasteur (Tityré)  
Grasses brebus paistre, & tel carme dire,

*Prima Syracusio di-  
gnata est ludere versis*

*Nostra, nec erubuit syl-  
lus habiture Thalia.*

*Cū cancrem reges &  
prælia, Cynthius aurum  
Vellit, & admonuit, Pa-  
storem Tytire pingues  
Pascer oportet ones, de-*  
**F**

A page from  
VIRGIL. LES QUATRE LIVRES DES GEORGIQUES, ETC.  
Paris, 1554.  
See Item No. 702.



700 VINCENT (JACQUES).

Le Premier Livre de Roland l'Amoureux, mis en Italien, par le Seigneur Mathieu-Marie Bayard, Comte de Scandian: et Traduit en Françoys, par Maistre Jaques Vincent du Crest Arnaud en Dauphiné, Secretaire de monsieur l'Evesque du Puy.

*With interesting woodcuts.*

FIRST EDITION. Folio. *Stamped pigskin.*

*Paris, Vivant Gaultherot, 1549.*

£8 10s

The above is the First French translation of Boiardo, one of the favourite poets of Italian Renaissance literature.

701 VIRBLUNEAU (SCALION DE).

Les loyalles et pudicques Amours De Scalion De Virbluneau.  
A Madame de Boufflers.

*With finely engraved title and 10 fine engravings (some folding) and portrait of the author (repeated).*

12mo. *Full dark blue levant morocco, inside dentelles, g. e., by Duru.*

*Paris, Chez Jamet Mettayer, 1599.*

(SEE ILLUSTRATION, PLATE NO. CXXX.).

£105

From the collection of Prosper Blanchemain who has added a note claiming it to be the only perfect copy in existence.

702 VIRGIL.

Les Quatre Livres des Georgiques de Virgile, traduis en Carme François par R. le Blanc, et dédiés à tres-illustre Princesse, Madame Marguerite de France, Duchesse de Berri, Soeur Unique du Magnanime Roi Henri II.

*Printed in Italic Letter.*

*Together with:*

Les Eglogues de Virgile, traduites en Carme François, La première par Clement Marot, et les neuf autres par M. Richard le Blanc, dediées à très illustre Princesse, Madame Marguerite de France, Duchesse de Berri, Soeur unique du Magnanime Roi Henri II.

*With charming woodcut illustrations.*

2 vols. in 1, 8vo. *Bound by Yseux, Sr. de Simier-Thierry, in full red levant morocco, inside dentelles, g. e.*

*Paris, Charles l'Angelier, 1554-5.*

(SEE ILLUSTRATION, PLATE NO. CXXXI.)

£28

VIRGIL. See also No. 231 of this Catalogue.

703 VREE (OLIVIER DE).

Les seaux des Comtes de Flandre et inscriptions des chartres par eux publiées avec un esclaircissement historique.

*With 112 pages of engravings of ancient seals, maps, Coats of Arms, etc.*

Small folio. *Old calf, with the Arms of the Marquis de Caracena on sides.*

*Bruges, 1641.*

£25

704 WALSINGHAM (THOMAS).

Mémoires et Instructions pour les Ambassadeurs ou Lettres et Negotiations de Walsingham, Ministre et Secrétaire d'Etat, sous Elisabeth, Reine d'Angleterre. Avec les Maximes Politiques de ce Ministre, et des Remarques sur la vie des principaux Ministres et Favoris de cette Princesse.

[Translated from the English by L. Boulestier.]

4to. Bound in old French red morocco, gilt line panel on sides, with corner ornaments of a Marquis' crown and the Name of God in Hebrew characters in centre of each crown — this crown is repeated six times on back.

Amsterdam, George Gallet, 1700.

£10 10s

Walsingham was one of the most capable diplomats of England during the reign of Queen Elizabeth, and was always involved in negotiations concerning war and religion.

AN EXTREMELY RARE UNCURT ELZEVIER.

705 WULSON DE LA COLOMBIERE (MARC).

Les Oracles divertissans Où l'on trouve la decision des Questions les plus curieuses pour se resjouir dans les Compagnies. Avec un traité tres-Recreatif des Couleurs aux Armoiries, aux Livres et aux Faveurs; et la signification des Plantes, Fleurs et Fruits.

Device of the Sphere on each title-page.

With engraved frontispiece.

2 vols. in 1, 12mo. Dark blue levant morocco, three-line fillets on sides, gilt panel back, inside dentelles, entirely uncut, by Chambolle-Duru.

Amsterdam, Chez Jean Sambix, 1677.

£10 10s

An extremely scarce annex to the Elzevir collection, undescribed by Willems or Rahir. The Types are those of Ph. Vleugart of Brussels.

The frontispiece is a Wheel of Fortune with numbers, and the book is filled with answers to any Question drawn by the number.

From the Robert Hoe collection.

706 YVER (JACQUES).

Le Printemps d'Yver. Contenant cinq histoires, discouruës par cinq journées, en une noble compagnie, au chasteau du Printemps, par Jacques Yver, seigneur de Plaisance, et de la Bigottrie gentil-homme Poictevin.

16mo. *Blue morocco gilt, inside dentelles, g. e., by Trautz-Bauzonnet.*

*Paris, Ambroise Drouard, 1584.*

£10 10s

A collection of five tales in prose; the last contains the celebrated folk-song, the "Bransle de Poictou."

A very fine copy, from the Robert Hoe collection.

"In the year 1571, when the Peace of Saint-Germain (August 1570) had given a respite to the horrors of civil war, Jacques Iver or Yver, a gentleman of Poitou, was moved by the success of the French translation of Bandello to write some original stories of a similar character.

"Yver set to work to rival Bandello, adopting a similar framework for his stories to that of the *Heptameron*. The tellers of the stories are three gentlemen and two ladies who meet at the *Château* of Printemps the ladies being the daughter and niece of the *Châtelaine*. By Printemps is evidently meant the celebrated *château* of Lusignan, distant sixteen miles from Poitiers, which on Shrove-Tuesday 1574 was surprised by the Huguenots, and after a siege of nearly four months' duration capitulated in January 1575 and was razed to the ground. Yver's stories are all of considerable length, each being supposed to occupy a day in the telling. As in the *Heptameron* they are preceded and followed by a discussion. As might be expected from a rival of Bandello they are all of a thoroughly romantic and tragic character. The most noteworthy of the five stories is the first, which relates to the loves of Eraste and Perside, the scene being laid in Rhodes. It furnished the theme for an English tragedy, *Solyman and Perseda*, (it is the 'play within the play' of *The Spanish Tragedy*), at the close of the sixteenth century, and for several French plays and a novel by Mlle. de Seudéry in the next century. The scene of the second story is laid at Mainz, of the third at Mantua, of the fifth at Padua, while the fourth relates to William the Conqueror.

"The author did not live to enjoy the popularity of his *Printemps*, for he died before its publication. It also produced some imitations, such as *L'Eté* by Benigne Passenot and *Le Printemps d'Eté* by Nicolas de Montreux. An English translation by Henry Wotton was published under the title of *A Courtlie Controversie of Cupid's Cautels.*"

(Tilley, *Literature of the French Renaissance*).

## A D D E N D A

(arranged chronologically).

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1470 A.D. [707] HEROLT (JOHANNES).

Sermones discipuli de tempore et sanctis cum Promptuario exemplorum et de Beata Virgine.

*Black Letter, double columns, 55 lines to a full page. Capital spaces.*

Folio. *Vellum.*

(Strassburg, the R-Printer, Adolph Rusch, ca. 1470.) £75

Hain \*8473. British Museum Catalogue, Vol. I, p. 65.

No copy in U.S.A. (according to Census).

1470 A.D. [708] BREVIARUM AD USUM ECCLESIAE VALENTINENSIS.

*Manuscript breviary on 327 leaves of vellum, in double columns, in red, blue and black. Initials in red and blue, some pages illuminated with flowers and scroll work, in gold and colours.*

4to. *Bound by Gruel in brown levant morocco, stamped in blind to a pattern of birds, animals, etc., inside dentelles, doublures of brown taffeta and brown taffeta guards, g. e., two silver clasps.*

*Valence, about 1470.*

£75

1473 A.D. [709] TRACTATUS DE CONTRACTIBUS ET VITALITIIS.

*Black Letter, 33 long lines to a full page. Capital spaces. Initials and initial-strokes supplied in red.*

Folio. *Half vellum.*

(*Strassburg, Printer of "Henricus Ariminensis," c. 1473.*)

£63

Hain \*5678. British Museum Catalogue, Vol. I, p. 78. Proctor 305.

No copy in U.S.A. (according to Census).

1475 A.D. [710] DONDIS (JACOBUS DE).

Aggregator Paduanus de medicinis simplicibus.

FIRST EDITION. *Black Letter, double columns, 55 long lines to a full page.*

Folio. *Original binding of wooden boards covered with pigskin.*

(*Strassburg, the R-Printer, Adolph Rusch, about 1475.*) £275

Hain Copinger \*6395. Proctor 248. Pellechet 4435. British Museum Catalogue, Vol. I, p. 64. Osler, Incunabula Medica, 187.

First edition of this very rare book, which is one of the first Medical Incunables known. Only one copy in the Public Libraries of France, that of the Bibliothèque Nationale.

Only three copies in U.S.A. (according to Census).

1476 A.D. [711] MARCHESINUS (JOHANNES).

Mammotrectus super Bibliam.

*Black Letter, 36 long lines and head-line to a full page. Capital spaces, some with guide-letters.*

Folio. *Contemporary binding of wooden boards covered with stamped pigskin.*

(*Strassburg, George Husner, 1st Press, c. 1476.*)

£85

Hain \*10551. No copy in British Museum.

Only two copies in U.S.A. (according to Census).

1481 A.D. [712] CARACCIOLUS DE LICIO (ROBERTUS).

Sermones per Adventum et de Festivitatibus a Nativitate usque ad Epiphaniam.

*Black Letter, double columns, 46 lines to a full page. Capital spaces. Initial letters, paragraph-marks and initial-strokes supplied in red.*

(Strassburg, Martin Schott, c. 1481.)

Hain \*4471. Proctor 405. British Museum Catalogue, Vol. I, p. 95.

Only one copy in U.S.A. (according to Census).

*Bound up with:*

GRITSCH (JOHANNES).

Quadragesimale.

*Black Letter, double columns, 56 lines to a full page. Capital spaces. Initials, etc., supplied in red.*

(Nuremberg), Anton Koberger, 1481.

Folio. *Original binding of wooden boards covered with stamped leather.*

The two works bound together in one volume.

£42

Hain \*8067. Proctor 2013. British Museum Catalogue, Vol. II, p. 481.

No copy in U.S.A. (according to Census).

1481 A.D. [713] HEROLT (JOHANNES).

De eruditione Christifidelium.

*Black Letter, 38 long lines and head-line to a full page. Capital spaces, mostly with guide-letters.*

Folio. *Old oak boards covered with leather.*

Strassburg, Jacob Eder (about 1481).

£105

Hain \*8518. British Museum Catalogue, Vol. I, p. 117.

Jacob Eder only printed a few books.

No copy in U.S.A. (according to Census).

1482 A.D. [714] TORQUEMADA (JUAN DE); Joannes de Turrecremata.

Expositio Psalterii.

*Black Letter, double columns, 42 lines to a full page. Capital spaces. Initials, paragraph-marks, initial-strokes, and underlines supplied in red.*

Folio. Boards.

(Strassburg, Printer of the 1481 *Legenda Aurea*), 23rd April, 1482. £42

Hain \*15703. British Museum Catalogue, Vol. I, p. 97. Proctor 414.  
No copy in U.S.A. (according to Census).

1483 A.D. [715] ANCONA (AUGUSTINUS DE).

Summa de ecclesiastica potestate.

*Black Letter, double columns, 54 lines to a full page. Capital spaces, with guide-letters. Large ornamental initial in red, with pen ornamentation at the beginning of each section, other initials supplied in red, blue, or green. Paragraph-marks in red. Initial strokes in yellow.*

Folio. Contemporary binding of wooden boards covered with stamped calf (rebacked).

(Lyons, Petrus of Hungary (1st Press), c. 1483.)

£100

Hain 959 (without seeing it). Pellechet 615. Proctor 8574.

For illustrations of this book see Claudin, "Histoire de l'Imprimerie en France au XV<sup>e</sup> et au XVI<sup>e</sup> siècle" (Vol. III., pp. 337-338), and O. Thierry-Poux, "Premiers Monuments de l'Imprimerie en France au XV<sup>e</sup> siècle" (XXI., 1).

No copy in U.S.A. (according to Census).

1483 A.D. [716] LUDOLPHUS DE SAXONIA.

*Meditationes vitae Jesu Christi.*

*Black Letter, double columns, 63 lines and head-lines to a full page. Capital spaces. Some initials, paragraph-marks, and initial-strokes supplied in red.*

Folio. *Contemporary binding of wooden boards covered with stamped pigskin (damaged at two corners).*

Strassburg (Printer of the 1483 *Vitas Patrum*), 1483. £35

Very good copy, with wide margins.

Hain \*10293. No copy in British Museum.

On the fly-leaf is affixed the following MS. note. (Trans.):—“ This book entitled *Vita Christi* composed by the Reverend Father Ludolphus of Saxony of the Carthusian Order in masterly fashion in the City of Strassburg and compiled by him from the sayings of the Saints and Doctors most assiduously has been bought by me Hermann Sergess of Dorsten Professor of Divinity at the University of Erfurt and has been bound by me well in wooden boards in the year 1491 in Lent.”

Only one copy in U.S.A. (according to Census).

1484 A.D. [717] DURANTI (GULIELMUS).

*Rationale divinorum officiorum.*

*Black Letter, double columns, 47 lines and head-line to a full page. Capital spaces. Initials supplied in red and blue alternately. Paragraph-marks and initial-strokes supplied in red.*

Folio. *Contemporary binding of wooden boards, covered with small circular and diamond-shaped stamps, in diamond compartments, containing crowned-eagles, rosettes, and fleurs-de-lys, remains of metal clasps (rebacked).*

Strassburg (Printer of the 1483 *Jordanus de Quedlinburg*), 1484. £38

Hain \*6489. Proctor 590. Pellechet 4506. British Museum Catalogue, Vol. I. p. 132.

Only one copy in U.S.A. (according to Census).

1485 A.D. [718] MARIA.

*Corona beatae Mariae Virginis.*

*Black Letter, double columns, 47 lines and head-lines to a full page. Capital spaces, mostly with guide-letters.*

Folio. *Oak boards, sheepskin back (rubbed).*

(Strassburg (Printer of the 1483 *Vitas Patrum*), ca. 1485.)

£63

Hain \*5747. British Museum Catalogue, Vol. I., p. 100.

No copy in U.S.A. (according to Census).

1485 A.D. [719] HIERONYMUS; Saint Jerome.

*Vitae sanctorum Patrum.*

*Black Letter, double columns, 48 lines and head-line to a full page. Capital spaces, with guide-letters. Capital initial-strokes and paragraph-marks supplied in red.*

Folio. *Very fine original binding of wooden boards covered with stamped leather, two clasps.*

(Strassburg, Printer of the 1483 *Vitas Patrum*), 7th July, 1485.

£35

Hain \*8600. Proctor 422. British Museum Catalogue, Vol. I, p. 98.

" The holy fathers, of whom we are told the astounding legends which fill this book, are the Monks of the Thebaid, the founder of whose community, if such it may be called, was Saint Anthony, who at a very early age had isolated himself in the desert near the Egyptian Thebes, and devoted himself to a life of extreme austerity. His reputation for sanctity attracted to him at first a few, and eventually a great number of followers, whom he housed in the monastery of Phanum; as their numbers increased, the desert of the Thebaid was dotted over with the habitations of these ascetics. Some of the converts resided in monasteries built for their reception, but large numbers mortified the flesh in the caverns which had been formed by the quarrying of stone for the pyramids. At the time of St. Anthony's death, no less than fifteen thousand persons were living in the Thebaid this life of penance and isolation from the world. It is of the adventures, and especially of the temptations experienced by some of these enthusiasts, that the *Vitas Patrum* treats; in it the

HIERONYMUS—*continued.*

“wiles of the devil,” always, of course, unsuccessfully exerted, are set forth with an exuberance of invention.”

A specimen story is the following:—

“OF SAINT MACHARIUS IN THE MAGICIANS’ PARADISE.”

“On a time this holy man would go spy out the orchard which Jannes and Mambres, the magicians of Pharoah, had planted for their own delight. It was indeed a paradise: therein was a moated castle full of gold and silver treasure, and round a beautiful fountain were trees bearing all manner of delectable fruit. The devil delighted in this pleasure, where he so often sojourned that for many years no man durst adventure himself therein. But Macharius must needs have a sight of this fair place, and, as it was a nine days’ travel thither, and the way was only a tangled rack of wild beasts, he carried with him a bundle of straws, and dropped one of them from time to time so that he might the better retrace his steps. When he was now but a mile from the orchard he was aweary and fell asleep on the ground, and anon the devil, who had been watching him, picked up all the straws and laid them by his head, so that waking he saw them close beside him. ‘This is devil’s work,’ he said, and went forward yet more warily. Now as he came near the orchard, the devils came out to meet him with noises and strange cries, threatening him with drawn swords, and ordering him to return. But the holy man said: ‘You indeed attack me with the sword, but I will resist you in the name of the Lord’; and thereupon they could no longer stay him. And so coming into the garden he beheld the goodly fountain and the trees laden with figs, pomegranates, and all manner of sweet fruit. There, too, were great golden idols and treasures piled up in heaps. But when Macharius had seen all these delights he went his way again, and left the silver and gold behind. And when he had departed the devils derided him sore.”

No copy in U.S.A. (according to Census).

1486 A.D. [720] VORAGINE (JACOBUS DE).

Legenda aurea sanctorum.

Black Letter, double columns, with printed head-lines, 47 lines to a full page. Capital spaces, most with guide-letters. Initials supplied in red.

Folio. Original fifteenth-century binding of wooden boards covered with stamped leather, by the English binder “W. C.”

Strassburg (Printer of the 1483 Jordanus de Quedlinburg), 19th Dec., 1486. £45

Not in Hain. British Museum Catalogue, Vol. I, p. 135.

No copy in U.S.A. (according to Census).

1488 A.D. [721] FASCICULUS TEMPORUM (by WERNER ROLEWINCK).

*Black Letter, 43 long lines and head-line to a full page. With 25 woodcuts and diagrams.*

Folio. Half vellum.

Strassburg, Johann Priüss, 1488.

£35

Hain \*6987. Proctor 533. British Museum Catalogue, Vol. I, p. 121. Schreiber 5118. Hawkins 33. Kristeller (Strassburger Bücherillustration) No. 47.

The author makes some interesting remarks about England. "England was once a flourishing state; that was in the time of Arthur who had sway for a brief period over ten kingdoms. But here take note of one remarkable result of military supremacy. When through it an eager taste for war is acquired, and occasions for embarking in it are sought for, a miserable end is usually approaching, according to the words of the prophet, 'Scatter thou the people that would by this time have been lords of the whole of Europe.' But as feeling strong in themselves they must needs desire to make war on nations who were also strong, their forces were weakened in the same proportions as those of the powers they attacked and so they gained only that miserable kind of victory which leaves the victor with few or no troops at his disposal. Audacity when not controlled by prudence is baneful rather than beneficial. And this was Arthur's fate."

Only six copies in U.S.A. (according to Census).

1489 A.D. [722] AUGUSTINUS.

Sermones ad heremitas.

*Black Letter, double columns, 34 lines and head-line to a full page. Capital spaces. Initials, initial-letters and paragraph-marks supplied in red.*

4to. Calf.

(Strassburg, Johann Priüss, not after 1489.)

£28

At the end, in red, is the inscription of the rubricator, Jacob Vogt, of the Order of St. Augustine at Strassburg, dated 1489. The same date is also written in red on the title.

Hain \*1997. Pellechet 1508. British Museum Catalogue, Vol. I, p. 125. Proctor 741.

Only four copies in U.S.A. (according to Census).

1490 A.D. [723] ALBERTUS MAGNUS.

Mariale.

*Black Letter, double columns, 53 lines to a full page. Capital spaces. Initial on first page of text, supplied in red and blue, other initials in red.*

Folio. Vellum.

(Strassburg, Martin Schott, c. 1490.)

£18 18s

Hain \*463. British Museum Catalogue, Vol. I, p. 95. Proctor 404.

No copy in U.S.A. (according to Census).

1490 A.D. [724] AUGUSTINUS (SAINT).

Opus canonum [With the commentary of Ambrosius Massarius, edited by T. Limperger].

*Black Letter, double columns, 52 lines and head-lines to a full page. With four very fine full-page woodcuts. Capital spaces, many with guide-letters.*

Folio. Vellum.

Strassburg, Martin Schott, 1490.

£75

Hain \*2076. Pellechet 1568. Schreiber 3392. Proctor 403. British Museum Catalogue, Vol. I, p. 95.

The woodcuts represent (1) St. Augustine as a Bishop in a landscape; (2) St. Augustine on his throne with two friars at his feet; (3) and (4) St. Augustine as a monk seated in a landscape teaching kneeling friars.

Only four copies in U.S.A. (according to Census).

1490 A.D. [725] FASCICULUS TEMPORUM. (By WERNER ROLEWINCK.)

*Black Letter, 49 long lines to a full page. With full-page woodcut of a beggar and numerous other woodcuts of views of cities.*

Folio. *Old calf.*

(*Strassburg, Johann Priüss, not before 1490.*)

£35

Hain \*6915. Proctor 571.

We must just let the author say what he thinks about England. "England was once a flourishing state; that was in the time of Arthur who had sway for a brief period over ten kingdoms. But here take note of one remarkable result of military supremacy. When through it an eager taste for war is acquired, and occasions for embarking in it are sought for, a miserable end is usually approaching, according to the words of the prophet 'Scatter thou the people that would by this time have been lords of the whole of Europe.' But as feeling strong in themselves they must needs desire to make war on nations who were also strong, their forces were weakened in the same proportions as those of the powers they attacked and so they gained only that miserable kind of victory which leaves the victor with few or no troops at his disposal. Audacity when not controlled by prudence is baneful rather than beneficial. And this was Arthur's fate."

Only four copies in U.S.A. (according to Census).

1490 A.D. [726] NICOLAUS DE BLONE.

Tractatus de Sacramentis.

*Black Letter, double columns, 35 lines and head-lines to a full page. Capital spaces, with guide-letters. Initials, paragraph-marks, initial-strokes, and underlines supplied in red.*

4to. *Contemporary binding of wooden boards covered with stamped pigskin, one metal clasp.*

*Strassburg, Martin Flach, 29th May, 1490.*

£23

Hain \*3254. British Museum Catalogue, Vol. I, p. 150. Proctor 685.

No copy in U.S.A. (according to Census).

1490 A.D. [728] FASCICULUS TEMPORUM (By WERNER ROLEWINCK).

*Black Letter, 50 long lines to a full page. With 13 wood-cuts, including one full-page cut of the author offering his book to the Emperor, who is seated on his throne in a gothic hall.*

Folio. *Oak boards, leather back.*

(*Strassburg, Johann Prüss, ca. 1490.*)

£25

Hain \*6916. Proctor 563. No copy in the British Museum.

See also note to No. 725 of this Catalogue.

Only five copies in U.S.A. (according to Census).

1492 A.D. [729] ANTONINUS.

*Confessionale.*

*Black Letter, double columns, 35 lines and head-line to a full page. Capital spaces, with guide-letters. Initials, paragraph-marks, initial-strokes, and underlines supplied in red.*

4to. *Buckram.*

*Strassburg, Martin Flach, 1492.*

£18 18s

Hain \*1200. Pellechet 851. British Museum Catalogue, Vol. I, p. 152. Proctor 694.

Only two copies in U.S.A. (according to Census).

1494 A.D. [730] NICOLAUS DE BLONE.

*Sermones de tempore et de sanctis.*

*Black Letter, double columns, 51-52 lines to a full page.*

Folio. *Original binding of stamped pigskin, with five metal bosses (rebacked).*

*Strassburg (Printer of the 1483 Jordanus de Quedlinburg), 22nd Nov., 1494.*

£48

Hain \*3262. Proctor 636. Not in British Museum. Pellechet 2428.

Only three copies in U.S.A. (according to Census).

1494 A.D. [731] LUPIREBELLO (JACOBUS).

Tractatus, qui dicitur fructus sacramenti penitentiae.

*Black Letter, 27 long lines to a full page. Capital space at beginning of text; initial supplied in red. Paragraph-marks supplied in red, initial strokes in yellow. With three cleverly executed woodcuts. Marchand's elaborate "sola fides sufficit" woodcut device on verso of last leaf.*

8vo. Boards.

Paris, Gui Marchand, 24th October, 1494.

£25

Hain 10340 (without seeing it). No copy in Proctor.

The recto of the last leaf is occupied by a woodcut of two shepherds, one questioning the other in a most expressive way. This cut was originally designed for Marchand's "*Compost et Kalendrier des Bergiers.*" Below the colophon is a cut representing, presumably, Balaam's ass falling down before the Angel of the Lord and Balaam rising in anger and consternation. Another small woodcut at the end of the text.

No copy in U.S.A. (according to Census).

THE FIRST BOOK PRINTED AT VALENCE AND BY THE ONLY PRINTERS THERE.

1496 A.D. [732] LA PAPE (GUIDO).

*Commentaria et apparatus super statuto Delphinali "Si quis per litteras."*

*Black Letter, double columns, 42 lines to a full page.*

4to. Mottled calf, gilt, g. e.

*(Valence, Jacobinus Suigus and N. de Benedictis, for Hélie Olivelli in Valence), 1496.*

£350

THE FIRST BOOK PRINTED AT VALENCE AND BY THE ONLY PRINTERS THERE.

Hain 12377 (without seeing it). Proctor 8660. Reichling, III, p. 181. Hawkins, Catalogue of Books by the First Printers, No. 459.

Only two copies in U.S.A. (according to Census).

1497 A.D. [733] BALDUNG (HIERONYMUS).

Aphorismi compunctionis.

*Roman Letter, 30 long lines and head-line to a full page. Capital spaces. With 10 spirited woodcuts (one used four times).*

4to. Boards.

Strassburg, Johann (Reinhard) Grüninger, 6th January, 1497. £63

Hain \*2270. Proctor 477. Pellechet 1720. Catalogue of J. P. Morgan Library, Vol. I., p. 111.

Only five copies in U.S.A. (according to Census).

1497 A.D. [734] HEMMERLIN (FELIX).

Varie oblectationis opuscula et tractatus.

*Black Letter, 47 long lines to a full page and head-lines, spaces left for Capitals, with fine woodcut portrait of Felix Hemmerlin walking in the country, carrying a book in his right hand and a little hammer (a play upon the authors' name); seven bees are buzzing round his head.*

Folio. Oak boards (pigskin back).

(Strassburg, Unknown Printer), after 13th August, 1497.

£42

Fine copy with both blank leaves. Verses by Sebastian Brandt on verso of title are dated "Ex Basilia Idibus Augusti 1497." Grüninger's 88 type appears in this book in the larger text type, but the rest is unidentified. Contains much on Demons, Beggars and Religious Mendicants.

Hain \*8424. British Museum Catalogue, Vol. I., p. 172. Proctor 482.

Only seven libraries in U.S.A. possess copies (according to Census).

1497 A.D. [735] BERNARDUS (SAINT), of Clairvaux.

Sermones super Cantica Canticorum. [With those of Gilbertus on the same book.]

*Black Letter, double columns, 52 lines and head-line to a full page. Capital spaces, with guide-letters.*

Folio. *Old oak boards covered with stamped leather (new back).*

*Strassburg, Martin Flach, 1497.*

£44

Hain \*2859. Pellechet 2098. British Museum Catalogue, Vol. I., p. 154.  
Only one copy in U.S.A. (according to Census).

1498 A.D. [736] ALBERTUS MAGNUS.

*De veris et perfectis virtutibus alias Paradisus Animae.*

*Black Letter, double columns, 36 lines and head-line to a full page. Capital spaces, with guide-letters. Subject head-lines.*

4to. *Half-bound.*

*Strassburg, Martin Flach, 10th July, 1498.*

£18 18s

Hain \*481. British Museum Catalogue, Vol. I., p. 155.  
Only two copies in U.S.A. (according to Census).

1498 A.D. [737] JUVENAL.

Satires (in Latin). (With Commentary by Mancinellus and J. B. Ascensius.)

*Black Letter, 54 long lines to a full page. Large woodcut on title, representing Juvenal, Mancinellus and J. Badius Ascencius, sitting at their desks in their libraries. Title-page printed in red and black.*

4to. *Old calf, with wreath impressed in centre of sides.*

*Lyons, Nicolaus Wolf, 18th November, 1498.*

£42

Hain 9716 (without seeing it). Proctor 8674  
Only two copies in U.S.A. (according to Census).

1498 A.D. [738] HORATIUS.

Opera. Cum quibusdam annotationibus. [Annotated by Jacob Locher.]

*Black Letter, double columns, 74 lines of commentary surrounding the text and head-line to a full page. With woodcut on title of Locher at his desk and 156 fine woodcuts throughout the volume, most of which are composite. Capital spaces.*

Folio. *Green morocco (title re-margined).*

Strassburg, Johann (Reinhard) Grüninger, 12th March, 1498. £110

THIS EDITION, WHICH WAS PUBLISHED BY JACOB LOCHER, MAY BE COUNTED AS AN EDITIO PRINCEPS, AS IT WAS NOT PUBLISHED AFTER PRINTED TEXTS, BUT AFTER MANUSCRIPTS THAT WERE FOUND. The illustrations are of great interest. Especially noteworthy are :

- (1) The woodcut on the second leaf representing the nine Muses: Calliope enthroned crowns the poet Horace kneeling before her. (2) Horace before Maecenas. (3) The murder of Julius Cæsar by Brutus and Cassius.

Hain-Copinger \*8898. Proctor 485. Schreiber 4240. British Museum Catalogue, Vol. I., p. 112. Pellechat (Lyon) 345.

This edition of Horace has always been highly esteemed, and is extravagantly lauded by Dibdin, who reminds us that it was considered "one of the greatest curiosities in the whole Harleian collection."

Only ten copies of this fine illustrated classic in U.S.A. (according to Census).

1499 A.D. [739] SIBYLLA (BARTHOLOMAEUS).

Speculum peregrinarum quaestionum.

*With a fine full-page woodcut on title-page.*

*Black Letter, 31 long lines and head-line to a full page. Capital spaces, mostly with guide-letters.*

4to. *Original binding of oak boards, stamped pigskin back.*

(Strassburg), Johann (Reinhard) Grüninger, 19th August, 1499. £36

Hain \*14720. British Museum Catalogue, Vol. I., p. 113. Schreiber 5246. Proctor 490.

Only two copies in U.S.A. (according to Census).

1499 A.D. [740] GESTA ROMANORUM.

*Black Letter, double columns, 46 lines to a full page.  
Rubricated. With MS. notes in red and blue ink.*

Folio. *Half-bound.*

*(Strassburg, Printer of the 1483 Jordanus de Quedlinburg),  
7-12th January, 1499.* £12 12s

The *Gesta Romanorum* are a collection of little stories or tales borrowed from sacred literature, Oriental tradition and fables which were in general circulation in Europe during the Middle Ages.

Hain \*7751. Proctor 631. Pellechet 5259. British Museum Catalogue, Vol. I. p. 146. Schmidt (Grüninger) 41.

Only five copies in U.S.A. (according to Census).

1500 A.D. [741] EUSEBIUS.

*Historia ecclesiastica divi Eusebii et Ecclesiastica historia gentis Anglorum venerabilis Bedae.*

*Black Letter, double columns, 50 lines and head-line to a full page. Capital spaces, with guide-letters.*

Folio. *Morocco.*

*Strassburg (George Husner), 14th March, 1500.*

£45

Hain \*6714. Proctor 747. Pellechet 4640. British Museum Catalogue, Vol. I., p. 162.

Only two copies in U.S.A. (according to Census).

1500 A.D. [742] CONCILIUM CONSTANTIENSE.

*Acta Concilii generalis Constantiensis.*

*Black Letter, 36 long lines and head-line to a full page, capital spaces, with guide-letters.*

4to. *Vellum.*

*Hagenau, Heinrich Gran, for Johannes Rynman, 11th April, 1500.* £24

Hain 5609 (without seeing it). Proctor 3203. Pellechet 4174. British Museum Catalogue, Vol. III., p. 687.

Only three copies in U.S.A. (according to Census).

1500 A.D. [743] WIMPHELING (JACOB).

Adolescentia.

*Roman Letter, 34 long lines to a full page. With three woodcuts, Death with a scythe striding before a charnel house, a gallant followed by his dog, a Death-bed.*

4to. *Half-bound.*

*Strassburg, Martin Flach, 27th August, 1500.* £75

Hain \*16190. British Museum Catalogue, Vol. I., p. 156-7.

Jacob Wimpfeling of Schlestadt (1450-1528) was a scholar and reformer, friend of Geyler von Kaiserberg, Erasmus and other men of advanced ideas.

No copy in U.S.A. (according to Census).

1503 A.D. [744] LA CONQUESTE du grant roy Charlemaigne des espagnes Et les vaillantes des douze pers de France Et aussi celles du vaillant Fierabras.

*With fine woodcut on title-page, representing Fierabras in full armour, carrying a lance and astride a horse, one full-page woodcut on verso of last page, and thirty smaller woodcuts, depicting religious and military scenes.*

Small 4to. *Bound by Thibaron-Joly in crimson levant morocco, rich doublures of full blue levant morocco with borders tooled to floral designs, g. e.*

*Paris, 1503.*

£275

This edition not mentioned in Brunet, the Rothschild Catalogue or Fairfax Murray Catalogue.

PRINTED ON VELLUM AT VALENCE IN 1504.

1504 A.D. [745] MISSALE ad usum ecclesie Valentinensis peroptime ordinatum completum ac diligenti cura emendatum. Cum additione plurium missarum etc.

PRINTED ON VELLUM. *Title printed in red, text in red and black. Gothic letter, double columns, 42 lines to a full page.*

*With magnificent full-page canon woodcut representing the Crucifixion.*

Folio. *Bound by Gruel in black morocco, blind stamped on sides, panel back, doublures of maroon watered silk and maroon watered silk guards, inside dentelles, two silver clasps, g. e., in case (two blank margins restored).*

*Valence, Johan Belon, 1504.*

£275

"According to Brunet (Vol. III., p. 1773), this is the first book, known to have been printed at Valence, in the Dauphiné."

1505 A.D. [746] HUMBERTUS DE ROMANIS.

Liber eruditionis religiosorum: in quo quicquid preclarum et utile in aliis religiosorum instructionibus continetur. Et hunc compilavit magister Hubertus de Romanis quondam generalis ordinis Predicotorum: quae noviter correxerunt et impressioni tradiderunt patres ordinis minorum conventus Parisiensis reformatores.

12mo. *Bound by Chambolle-Duru in full dark brown levant morocco, blind tooled on sides, inside dentelles, g. e.*

*Paris, Henri Estienne, 1505.*

£6 6s

Apparently unknown to Brunet and Graesse  
No copy in British Museum Library.

1506 A.D. [747] MANDAGOT (GUILLAUME).

*Electionum praxim, et formas XXV instrumentorum ea in re necessariorum ante oculos ponens.*

*Gothic letter. Title printed in red and black, small device of Marnef.*

Small 4to. *Old blue morocco, gilt lines on sides, panel back, g. e.*

*Paris, H. Estienne for E. & G. Marnef, 1506.* £3 3s

The author was archbishop of Embrun, and died in 1321.

Guillaume de Mandagot belonged to a noble family of Lodéve. He compiled the sixth book of decrees at the command of Pope Boniface VIII. He held the posts of Archdeacon of Nimes and Provost of Toulouse, Archbishop of Embrun, and d'Aix., and lastly was cardinal archbishop of Palestine. He died at Avignon in the year 1321. He also wrote a Treatise on the election of Prelates.

1507 A.D. [748] JOHN (st.).

*Apocalypsis, id est Revelatio Jesu.*

*Gothic letter. With Denis Roce's printer's device on verso of last leaf.*

12mo. *Half morocco by Capé.*

*Paris, Jean Barbier, for Pierre Baquelier of Grenoble, 1507.*

£7 10s

No copy in British Museum.

Jean Barbier first practised his trade in 1498 at Westminster in partnership with Julian Notary. In 1502 he is found printing in Paris.

1508 A.D. [749] DAUPHINY.

Libertates per illustrissimos principes delphinos viennenses delphinalibus subditis concesse statutaque et decreta ab eisdem principibus necnon magnificis delphinatus presidibus quos gubernatores dicunt & excelsum delphinalem senatum edita: quibus et forenses & extrajudiciales cause facile dirimi queant formis dudum emendatissime mandate: una cum interinatione litterarum dismembrationis comitatus Astensis a senatu Mediolani. a adiunctionis dicti comitatus insigni curie parlamenti delphinatus. Impensa Francisci Pichati et Bartholomei Bertoleti grationopolitanorum ciuium.

(At end) Ce sont les chapitres articles et requestes bailles par les gens des troys estatz de ce royaulme en lassemblee diceulx estatz tenus a Tours en la presence du roy es moys de januier fevrier et mars. mil quatre cens quatre vints troys & les responces faites apres chascun desditz articles comme desus est escript & signe. I. Robertet.

*Title printed in red and black, Gothic letter, double columns. With woodcut of Coat of Arms of Dauphiny on title page, numerous small woodcut initial capitals.*

4to. *Mottled calf, full gilt panel back.*

*Grenoble, Pichat and Bertolet (not before 1508).* £25

*Hawkins' Catalogue of Books by the First Printers*, page 259, No. 457.

In our copy are two additional leaves at the end not in the Hawkins' copy beginning *Littere Regie*.

1508 A.D. [750] JOB.

*Liber beati Job arabici regis Hedon.*

*Gothic Letter.*

*With woodcut initial letters.*

*12mo. Vellum.*

*Paris, Antoine Bonnemère, for Pierre Baquelier of Grenoble,*  
1508. £5 5s

1512 A.D. [750A] VORAGINE. *Legenda aurea.*

*Small initial woodcut letters. Title printed in red and black,  
with printer's mark.*

*4to. Straight-grained brown morocco gilt, g. e., by Brown.*

*Lyons, Jacques Huguetan, 1512.* £14 14s

1512 A.D. [751] SPECULUM EXEMPLORUM.

*Finely printed in Gothic Letter, double columns.*

*Folio. Modern oak boards covered with leather.*

*Hagenau, Henricus Gran for Joannes Rynman de Oringaw,*  
1512. £10 10s

A curious and diverting book of Monkish stories, of which there must be over 1,000 in number. Many of them are very crapulous, the crimes of the flesh being a favourite subject.

"The practise of introducing stories into sermons, which began with Jacques de Vitry, Bishop of Acre in 1217, and was carried on by the Dominican and Franciscan preachers, led to the publication of collections of *exempla*, as they were called, specially designed for the use of preachers. Though the stories were told in the dialect or patois of the district where the sermons were preached, they were published in Latin, so as to give them a wider circulation not only throughout France but also in other countries. Among the best known and most popular collections were those of Robert Holcot, and Oxford professor (d. 1439), John Bromyard, a Cambridge professor (d. 1418), and Johann Herolt a native of Basle and a contemporary of Bromyard's. They were all Dominicans. See for the whole subject, A. Lecoq de la Marche, *La chaire française au moyen âge*, second ed., 1866; and an admirable article by F. T. Crane in the *Proceedings of the American Philosophical Society XXI.* (1883-4), pp. 49-78." (Tilley, *Literature of the French Renaissance.*)

1512 A.D. [752] CLEMENTIS pape quinti singulares constitutionum textus: tam xx extravagatum. Johannis xxii pape & decretalium extravagatum a Romanis pontificibus post pactum Bonifacii libro sextum emanantium florent.

*Gothic Letter. Title printed in red and black.*

*With small woodcut on verso of title page, representing the descent of the Holy Spirit, woodcut device of Barbier on title page, woodcut initial letters.*

32mo. *Half calf.*

*Paris, Jean Barbier, for Pierre Bacquelier of Grenoble, 1512.* £4 4s

Unrecorded by Brunet. No copy in British Museum.

THE FOURTH BOOK PRINTED AT VALENCE.

1513 A.D. [753] SYDRACH.

*La fontaine de toutes sciences du philozophe Sydrach.*

*Gothic Letter, double columns. Title within woodcut border, enclosing six woodcuts, fine large initial letter, printer's device at end.*

*4to. Full brown levant morocco, gilt fleurons in corners, inside dentelles, g. e.*

*Valence, J. Belon, 1513.*

£75

The present appears to be the FOURTH BOOK PRINTED AT VALENCE.

Third edition as rare as the first and second by Vérard. Brunet (Vol. V. 105-6) only cites the copies that belonged to Terrebasse and Portalis, besides an imperfect one sold in Paris, 1837.

The Prologue is addressed to Charles VIII and states that the work consists of

SYDRACH—*continued.*

*Mil quatre vintz & quatorze belles questions & responses Ainsi que ledit Sydrach a rendu responce, forming a cyclopaedia of toutes les choses qui avoient este du commencement du monde jusques à son temp qui fut après la mort noe huyt cens quarante & sept ans, & de son temps jusque au du finement du monde. . . . Il advint en ce dit temps que icelluy boetus avoit envoie querir sydrach avant quil fust converti. . . . Le roy fist faire ung liure de icelles mesmes questions & luy mist nom la fontaine de toutes sciences, & ce est le livre. Et ce livre dune get au lautre apres la mort du roy Boetus vint au povoir dung grant homme des caldees. . . . and was in danger of being lost to the world by burning. It afterwards passed through various hands until it was brought by one Demectre to Spain and was translated at " tollete " from Greek into Latin. Emery clynomenu seigneur de Thymes ouyt parler de ce livre, si manda en priant au roy despaigne quil luy envoyst ce livre si le fist translater de latin en sarrazinois. . . . which was done by ung frere mineur de palerne qui eut nom frere Rogier. . . .*

The questions relate to theology and the conduct of life, physiology, marriage, the passions, phenomena of the earth, &c., many of a singular nature (a few letters in facsimile).

The large initial A on second leaf (with David kneeling before the Almighty and holding in his hands a small nude figure representing his soul) has a Lyons appearance.

*Fairfax Murray Catalogue of Early French Books, No. 520.*

1514 A.D. [753<sup>A</sup>] CHRISTOPHER LONGOLIUS.

Clarrissimi oratoris bonarum artium cultoris ac juris & legum Doctoris locupletissimi ac nostra tempestate memoria eloquutone Triumque linguarum peritia singularis ac illustrissimi principis angulismensis aulici. D. xpofori alongolio panegyricus. In civilis sapientie laudem Dum Prolytharum insulis Apud delphinates in florenti & famoso Valentino gynnasio. Per magnificum senatorem. D. Philippum Decium donaretur.

Small 4to. *Wrappers.*

*Valence, Ludovicus Oliveau, 1514.*

£10 10s

1515 A.D. [754] SIGNOT (JACQUES).

La Totale et vraie description de tous les passaiges, lieux et destroictz par lesquelz on peut passer et entrer des Gaules es Ytalijs, et signamment par ou passerent Hannibal, Julius Cesar, et les roys de France, Charlemaigne, Charles VIII. Louys XII. et Fran ois I. Plus est contenu le nombre et tiltres des cardinaulx et patriarches, lordre et les noms des archeveschez et eveschez estans en l'universel monde. Item, les archeveches, eveschez abbayes et aultres benefices reservez au saint siege apostolique. Avec la taxe ordinaire : estans au royaume et seigneuries de la couronne de France.

*With fine woodcut initial letters, woodcut printer's device on title page.*

4to. *Bound by Trautz-Bauzonnet in full dark green levant morocco, gilt lines on sides, gilt panel back, g. e.*

*Paris, Toussains Denis, 1515.*

£38

"This volume published by Jacques Signot, contains valuable geographical information, but in reality it is a political manifestation, destined to uphold the claims of France on Italy." *Rothschild Catalogue, Vol. II., No. 2122.*

1515 A.D. [755] RIVAIL (AYMAR DU).

*De Historia juris civilis et pontificii*

*Printed in Roman letter. With woodcut device of Louis Oliveau on title-page, numerous woodcut initiai letters.*

*8vo. Half vellum.*

*Valence (Jean Belon) for Louis Oliveau (1515). £15 15s*

*Brunet IV., 1318. "A rare edition."*

1515 A.D. [756] GERSON (JOHANNES).

De Imitatione Christi Tractatus de meditatione cordis.

*Printed in Gothic Letter, with woodcut device of the De Marnef brothers on title-page.*

8vo. *Vellum.*

*Paris, for De Marnef, c. 1515.*

£5 5s

Not mentioned in Brunet.

1515 A.D. [757] CHRONIQUE DE SIMON DE MONTFORT. Preclara Francorum facinora variaque ipsorum certamina pluribus in locis, tam contra orthodoxe fidei quam ipsius gallice gentis hostes non impigre gesta quicquid item digni memoratu in ipso christianissimo Francie populo potuit contingere ab 1200 ad 1311, quo Templarii e medio tolluntur ab illustrissimo inquam principe Montisque Fortis Comite.

*Title printed in red and black, Roman Letter, woodcut initial letters.*

Small 8vo. *Half red morocco, full gilt panel with fleur de lys.*

*Paris, Badius Ascensius (circa) 1515.*

£13 13s

This work is very rare; it covers the historical period between 1200-1311, the time of the condemnation of the Templars, and contains an account of the crusade against the Albigensis. It is generally attributed to Pierre V, Bishop of Lodeve in 1312; nevertheless a note heading this work gives the author as Bernard Guidonis. This work has also been published in parts under the name of Guillaume de Puy-Laurent. On the title is the signature of Maillart, author of the *Fleur de Lys, l'Anti-Espagnol*, and other political pamphlets.

1515 A.D. [758] CONCORDANTIE BIBLIE ET CANONUM.

*Printed in Gothic letter. With woodcut device of De Marnef on title-page.*

*Paris, Geoffroy de Marnef, n.d.*

*Bound with:*

Isidorus de Summo bono.

*Printed in Gothic letter. With Jean Petit's device on title-page.*

*Paris, J. Petit, 1515.*

*Together with:*

Manuale Beati Augustini et aliae tractati variae.

*Printed in Gothic letter. With woodcut representing the Infant Jesu, the Virgin and Saint Anne on last page.*

*Cologne, M. de Werden, 1507.*

*Together with:*

Richardus de Santo Victore de duodecim patriarchis.

*Printed in Gothic letter.*

*Strassburg, Johann Knoblauch, 1516.*

4 works in 1 vol., 12mo. *Wooden boards covered with stamped pigskin.*

£10 10s

1516 A.D. [759] CHAMPIER (SYMPHORIEN).

Les grans cronicques des gestes et vertueux faictz des tres-excellens catholicques et illustres et victorieux Ducz et Princes des pays de Savoye et Piemont. Et tant en la Saincte Terre de Jherusalem comme es lieux de Sirie, Turquie, Egipte, Cypre, Italie, Suysse, Daulphiné et autres plusieurs pays. Ensemble les genealogies et antiquitez de Gaulle et de treschrestiens magnanimes et tresredoubtez Roys de France avesques aussi la genealogie et origene des dessusditz ducz et princes de Savoye. Nouvellement imprimées a Paris pour Jehan de la garde.

FIRST EDITION. *Double columns, Gothic Letter.*

*The title-page is printed in red and black with large woodcut of angels supporting the ancient arms of Savoy: on verso a smaller cut of the Arms of France above the "Extract des registres de parlement." With four full-page genealogies and 35 interesting woodcut illustrations in text, full-page and smaller.*

Small folio. *Bound by Duru in full blue levant morocco, gilt lines, gilt fleurons, blind tooling on sides, full gilt panel back, inside dentelles, g. e.*

*Paris, for Jehan de la Garde, 1516.*

£105

On last leaf is the colophon with pretty device of Jehan de la Garde who seems to have been the immediate successor to Antoine Vérard's business, as in the present volume we find him at the identical address where Vérard formerly worked. The whole volume was apparently produced with Vérard's materials.

*Fairfax Murray Catalogue of Early French Books, Vol. I., No. 84.*

1519 A.D. [760] *Nova Constitutio. S. D. N. Leonis pape decimi: De Judicium secularium in clericos delinquentes potestate: christianissimo. D. N. Francisco Francorum Rege primo Viennensium delphino: Insubrum duce et Ligurum domino suggerente edita.*

*Title printed in red and black, Gothic Letter, Part I being printed on vellum. With Coat of Arms on title-page, and another in red and black on second page.*

Small 8vo. Bound by Chambolle-Duru in full crimson levant morocco, inside dentelles, g. e.

*Valence, Jean Belon, for Louis Oliveau, 1519.* £25

Not recorded by Brunet.

1520 A.D. [761] *HORTULUS.*

*Ortulus rosarum liber devotus. Item oratio devotissima Beati Bernardi ad filium Jesum et matrem eius. Item alia oratio ejusdem Bernardi ad solam matrem.*

*Printed in Gothic letter. With charming woodcut representing the Nativity, on title-page.*

8vo. Half morocco, full gilt panel back, g. e., by Capé.

*Paris, for Pierre Bacquelier (of Grenoble) (circa 1520).* £8 8s

Unrecorded by Brunet. No copy in the British Museum library.

1522 A.D. [762] *ARISTOTLE.*

*Auctoritates Aristotelis, Senece, Boetii Platonis Apulei Africani Empedoclis Porphirii Guilberti Porritani.*

*Printed in Gothic letter. With Petit's device on title-page.*

12mo. Bound by Belz-Niedré in full crimson levant morocco, inside dentelles, g. e.

*Paris, for Pierre Baquelier of Grenoble, 1522.* £6 6s

No copy in the British Museum library.

THE WORKS OF THE FATHER OF FRENCH HISTORY, PRINTED ON VELLUM.

1522 A.D. [763] GREGORY (SAINT), Bishop of Tours.

*Historiarum precipue Gallicarum libri X.*

*In vitas Patrum fere sui temporis liber I. De gloria confessorum praecipue gallorum.*

*Adonis Vienensis episcopi. Sex aetatum mundi Breves seu commentarii usque ad Carolum simplicem Francorum Regem.*

*Printed on vellum throughout, Roman Letter, 46 long lines to a full page, fine woodcut title, with the printer's device of Jean Petit, and illuminated initial in gold and colours on the verso, finely painted initial in blue on a background of gold, with a floral design in various colours on the first leaf of the text, rubricated throughout.*

*Folio. Calf, with Arms on sides of Benjamin Heath, Father of the famous Headmaster of Eton, g. e.*

*Paris, In aedibus Ascensionis, 1522.*

£85

PROBABLY UNIQUE COPY PRINTED ON VELLUM OF AN UNCOMMON BOOK.

The works of Saint Gregory, Bishop of Tours, in France, are of great historical value. This is the famous second edition, which is dedicated to Guillaume Petit, the King of France's confessor.

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